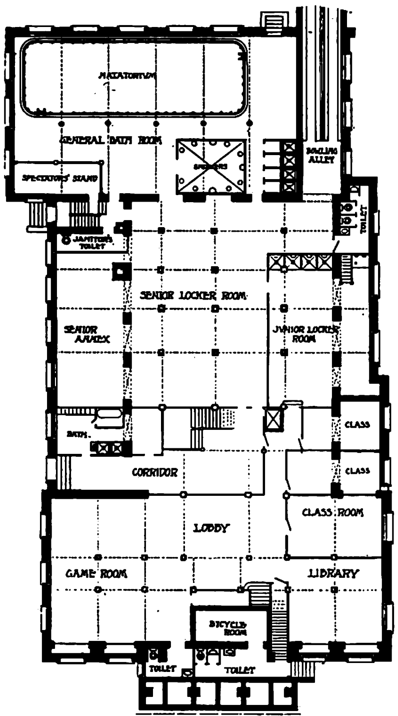
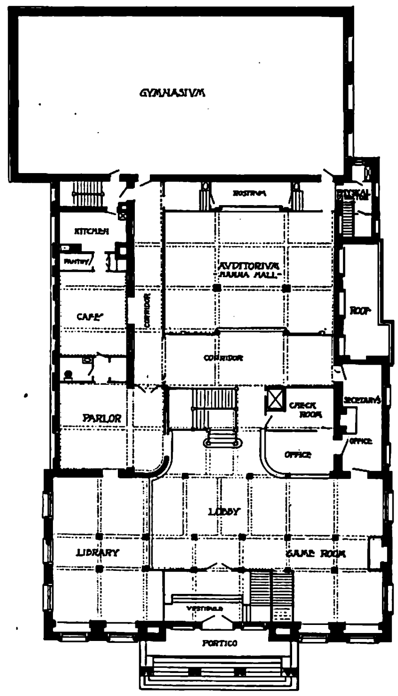
VOLUME XVI
NUMBER 6

DECEMBER
1910

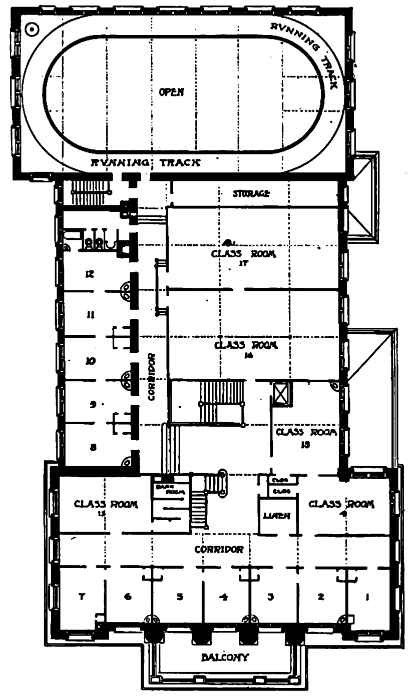
THE WESTERN ARCHITECT



•GROUND•FLOOR•PLAN•



•FIRST • FLOOR • PLAN•

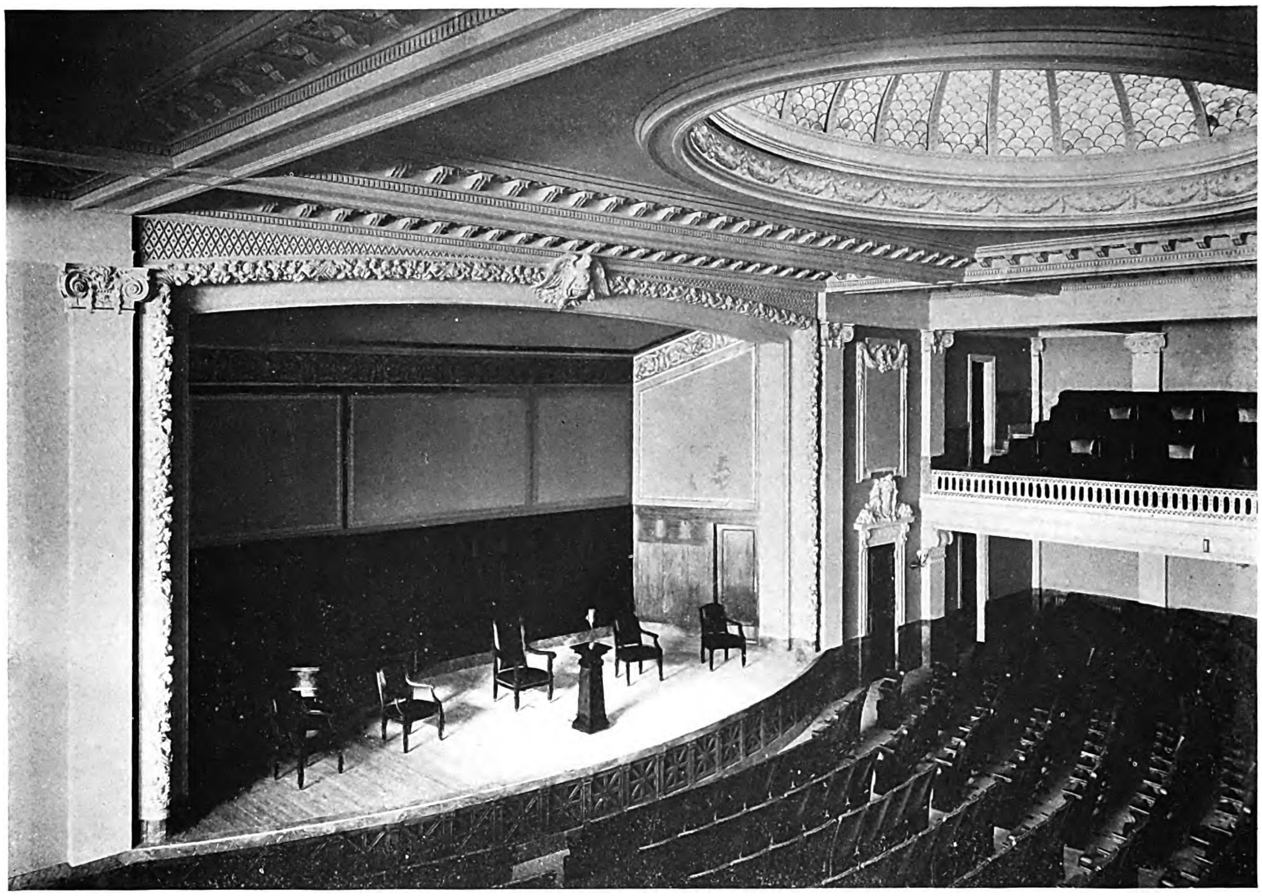


•SECOND • FLOOR • PLAN•



BUILDING FOR THE Y. M. C. A., CHARLOTTE, NORTH CAROLINA

HOOK AND ROGERS, ARCHITECTS



DETAIL OF AUDITORIUM



DETAIL OF EXTERIOR

FORD BUILDING (BAPTIST SOCIAL UNION) BOSTON, MASSACHUSETTS

BRAINERD, LEEDS AND RUSSELL, ARCHITECTS





DINING ROOM IN RESIDENCE OF ELLIOT NORTON, HINSDALE, ILLINOIS
HOWARD VAN DOREN SHAW, ARCHITECT, CHICAGO



HIGH SCHOOL AT SOUTH ORANGE, NEW JERSEY
KITCHELL AND BARTLETT, ARCHITECTS .



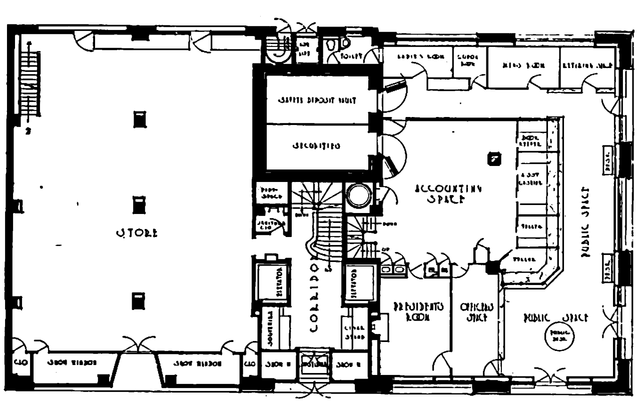
CARNEGIE LIBRARY, FRANKFORT, INDIANA
. T. JOHNSON AND COMPANY, ARCHITECTS, INDIANAPOLIS, INDIANA



Photograph by Courtesy of Sandusky Portland Cement Co.

TRIPPS DANCING ACADEMY, ST. LOUIS, MISSOURI
GEORGE H. KENNERLY, ARCHITECT





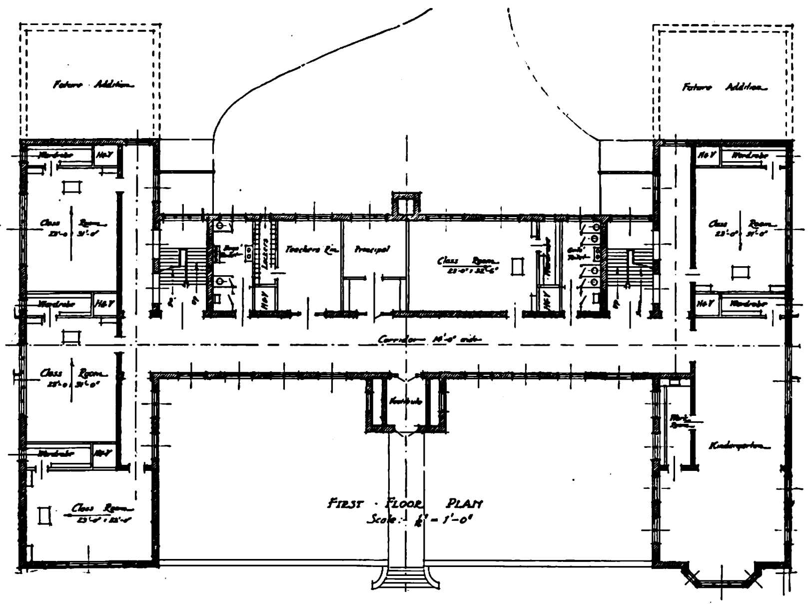
PLAN

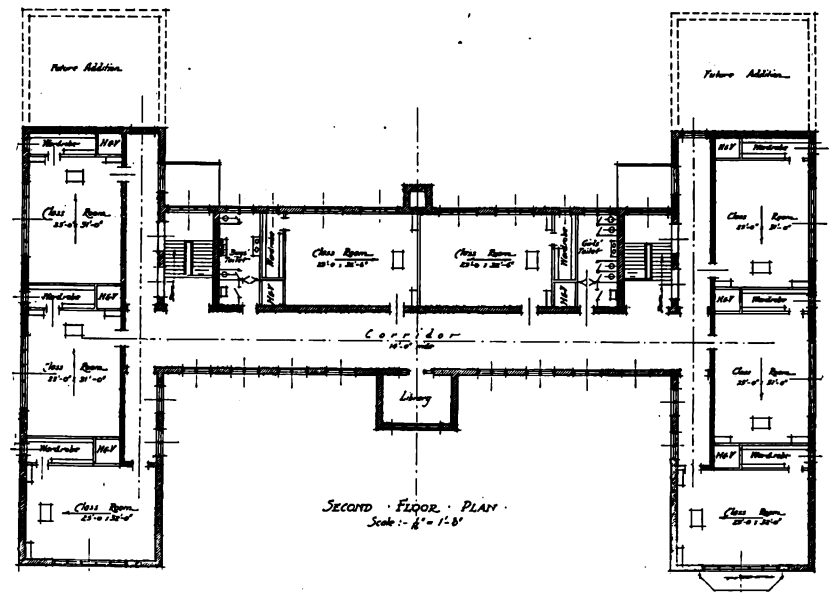
EXCHANGE BANK BUILDING, COLORADO SPRINGS, COLORADO.
SHEPLEY, RUTAN AND COOLIDGE, ARCHITECTS, BOSTON, MASSACHUSETTS.

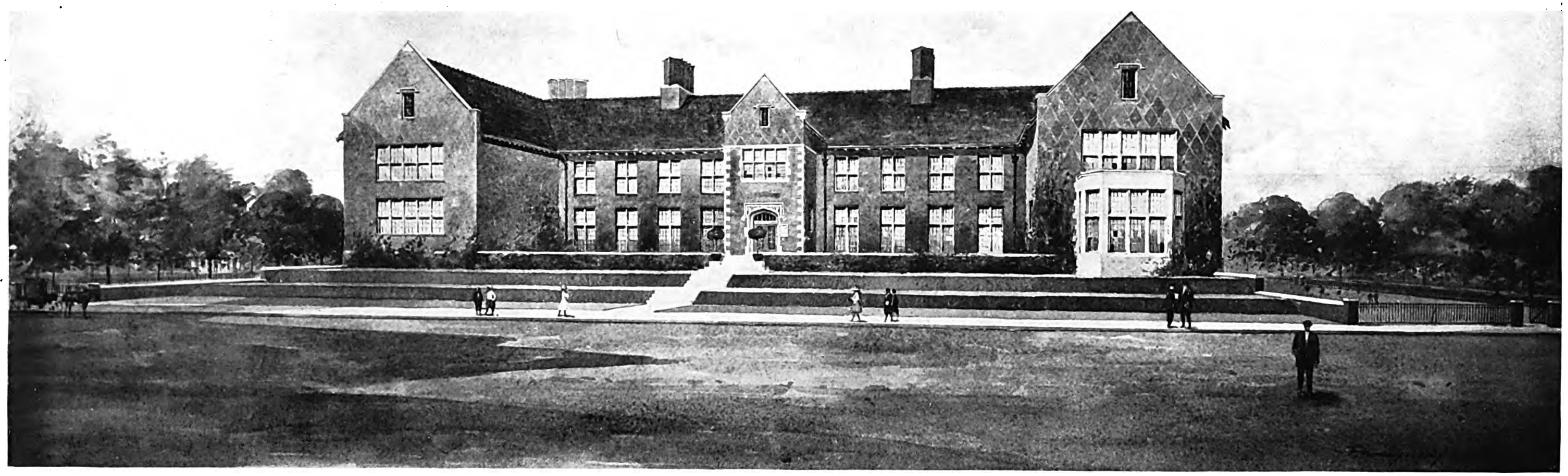


SHERMAN BUILDING, WATERTOWN, NEW YORK.
CLINTON AND RUSSELL, ARCHITECTS, NEW YORK CITY.

WHITNEY-STEEN COMPANY, CONTRACTORS, NEW YORK CITY.







ALTERNATE PRELIMINARY PLANS AND ELEVATION OF NEW MERAMEC SCHOOL, ST. LOUIS, MISSOURI

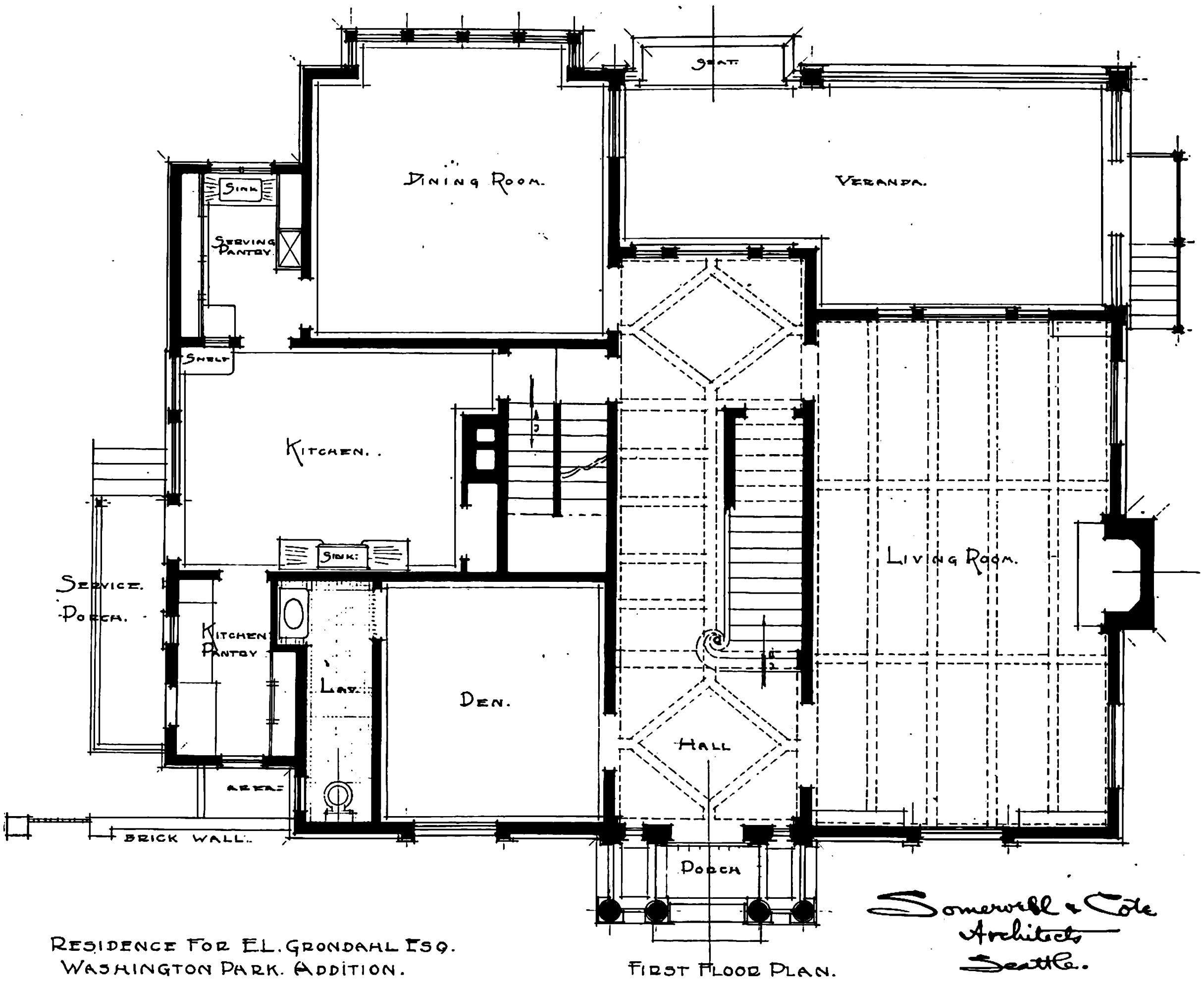
WILLIAM B. ITTNER, ARCHITECT, COMMISSIONER OF SCHOOL BUILDINGS



THE WESTERN ARCHITECT
OCTOBER
1909

RESIDENCE AT BALTIMORE, MARYLAND





RESIDENCE FOR E. L. GRONDAHL, SEATTLE, WASHINGTON
SOMERVELL AND COTE, ARCHITECTS



THE WESTERN ARCHITECT
FEBRUARY
1910

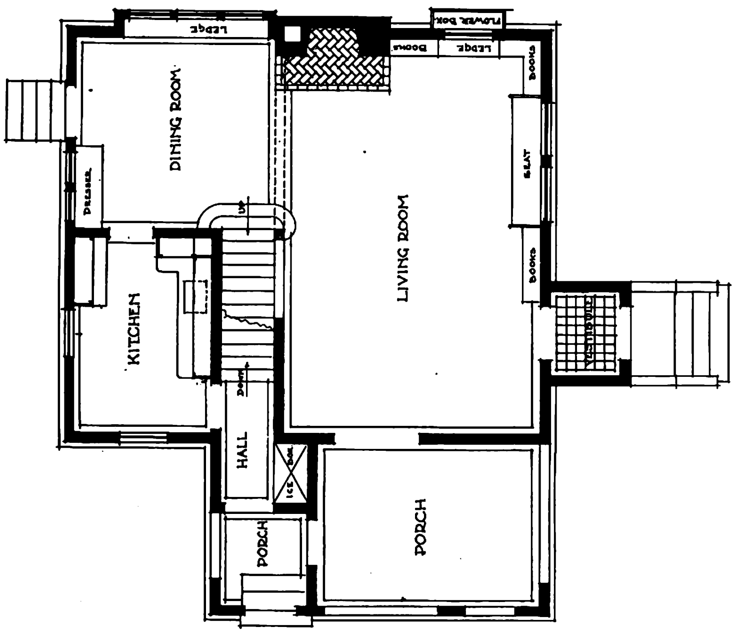
FRONT

RESIDENCE OF CHARLES FARNARD, LAKE FOREST, ILLINOIS

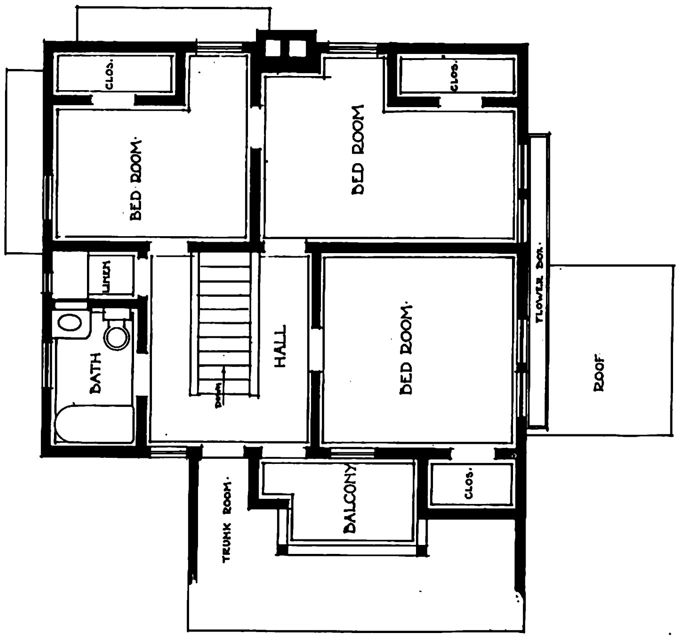
HOWARD VAN DOREN SHAW, ARCHITECT, CHICAGO



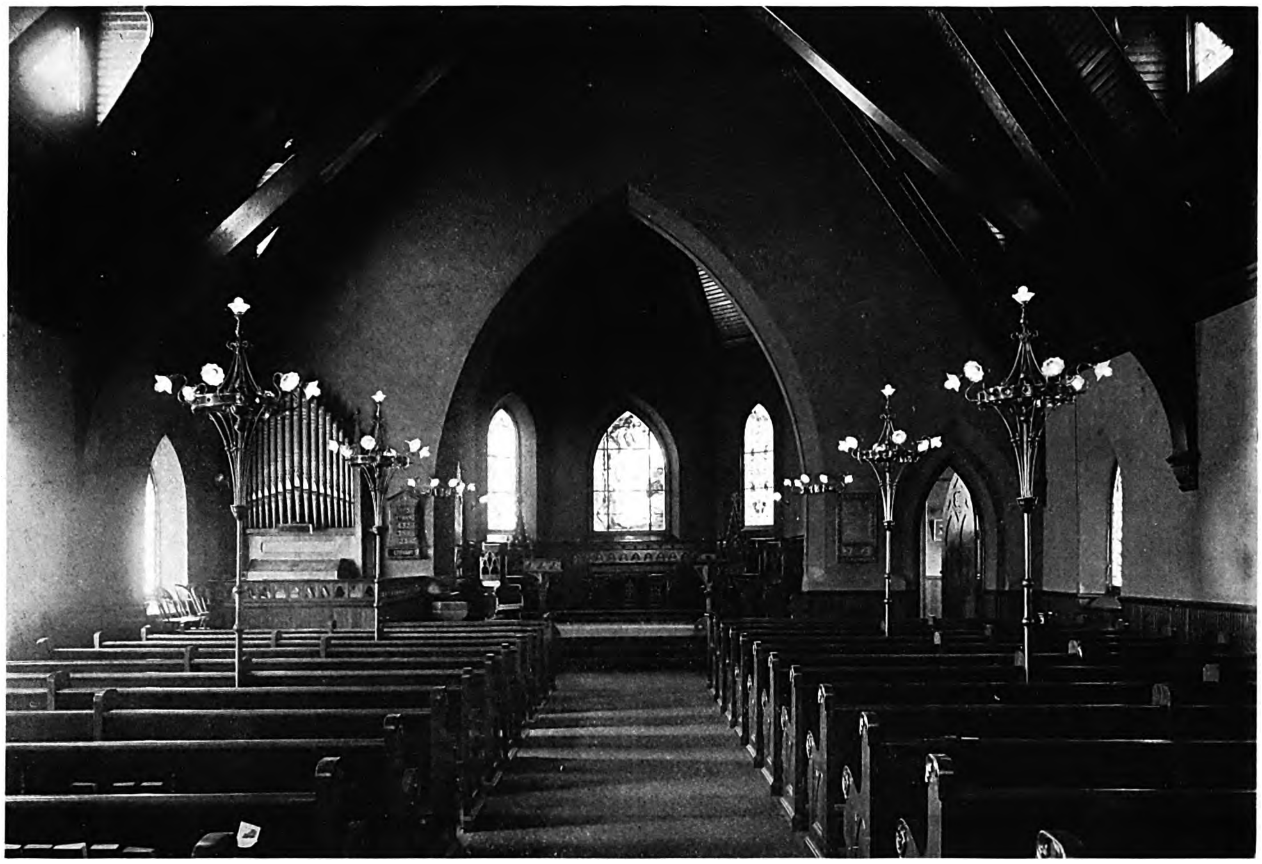
RESIDENCE AT MINNEAPOLIS
A. R. Van Dyck, Architect

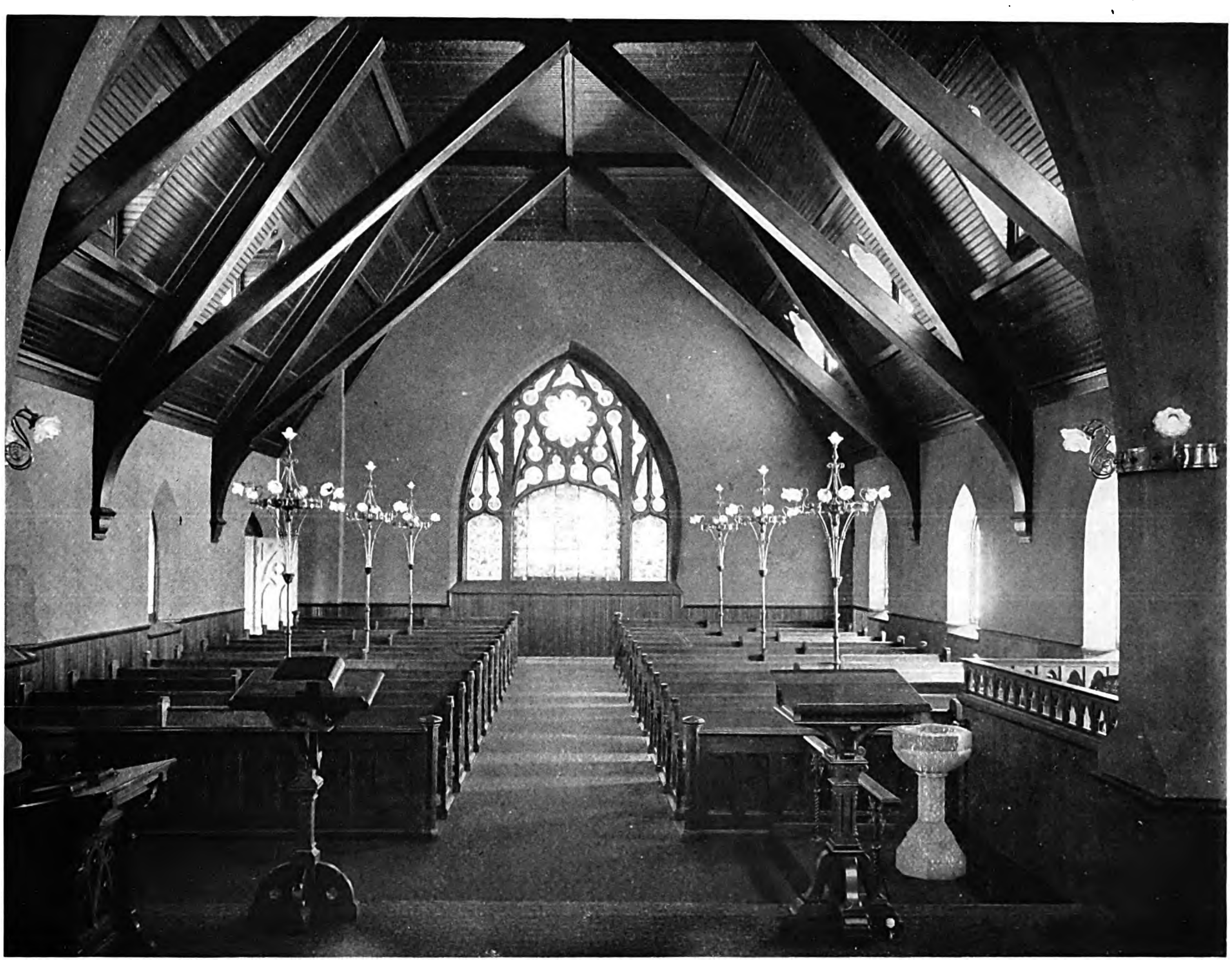


First Floor Plan



Second Floor Plan

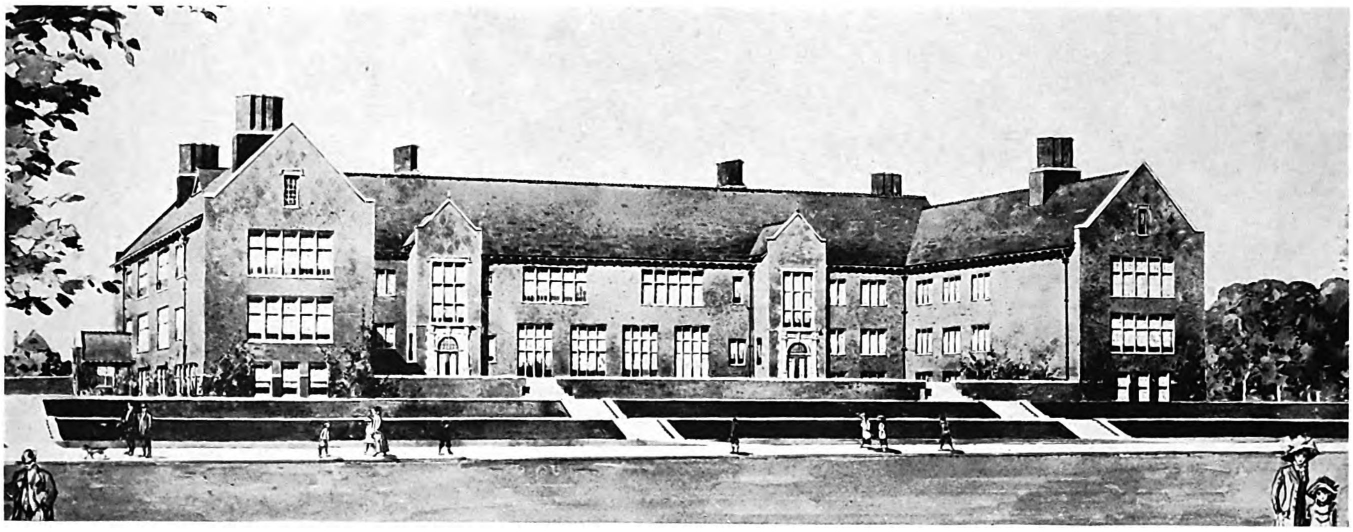




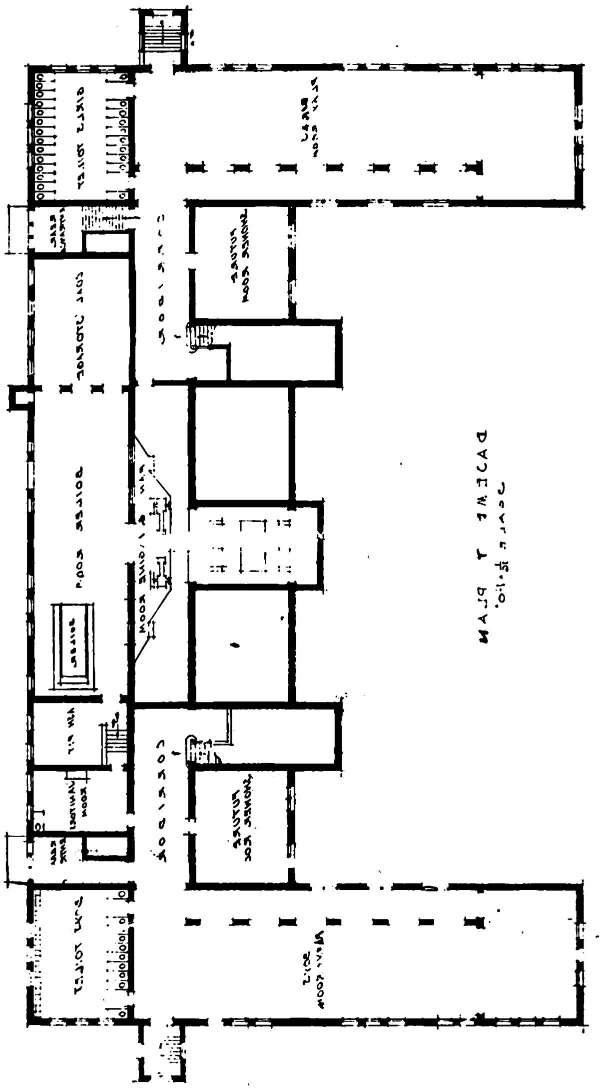
EPISCOPAL CHAPEL, CORONADO BEACH, CALIFORNIA
REID BROTHERS, ARCHITECTS, SAN FRANCISCO, CALIFORNIA



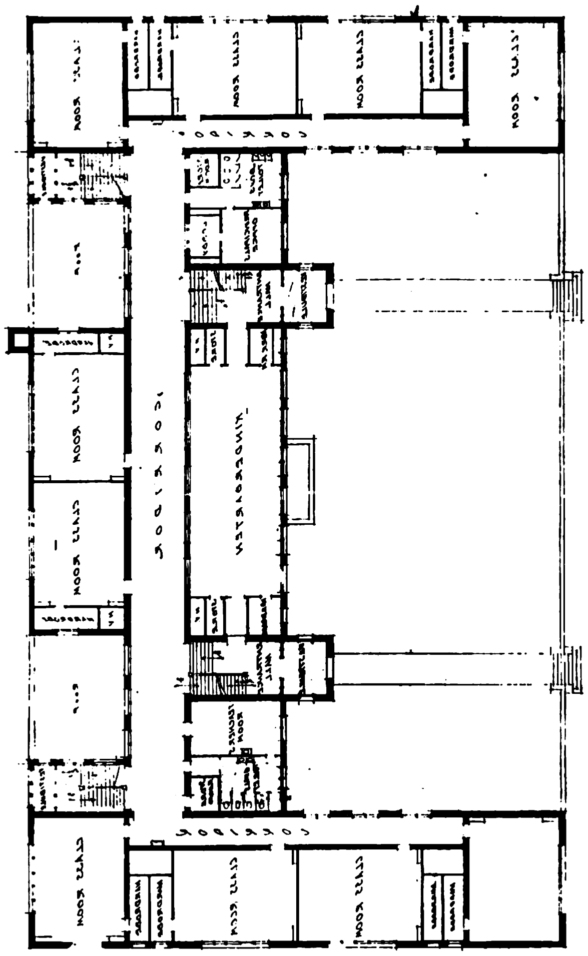
APARTMENT HOUSE BUILT ON A SIDE HILL, SAN FRANCISCO, CALIFORNIA
STONE AND SMITH, ARCHITECTS



PRELIMINARY DRAWING



BASEMENT PLAN



FIRST FLOOR PLAN

THE WESTERN ARCHITECT
OCTOBER
1910

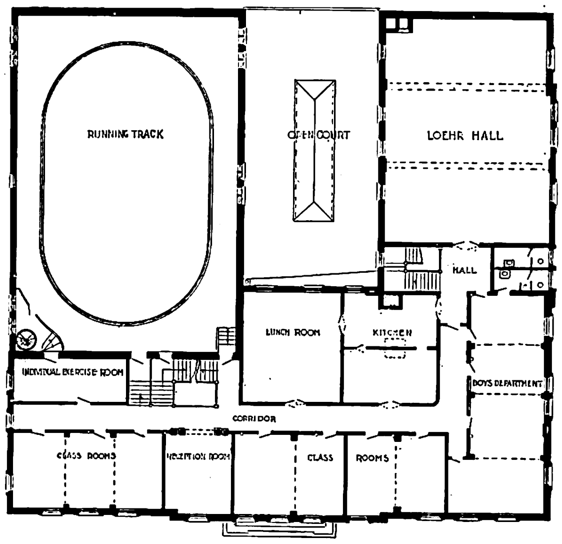
NEW ASHLAND SCHOOL, ST. LOUIS, MISSOURI.

WILLIAM B. ITTNER, ARCHITECT.

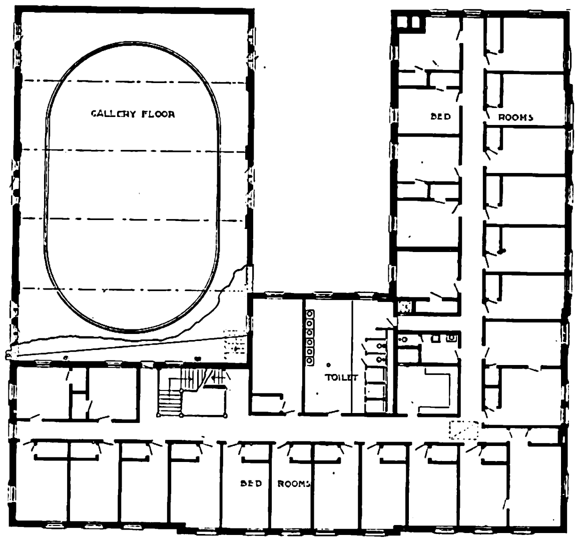


THE WESTERN ARCHITECT
JANUARY
1910

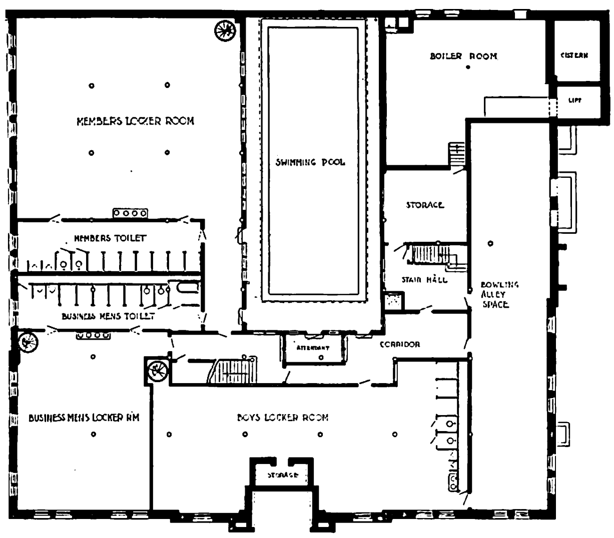
REAR VIEW
ST. LOUIS COUNTY COURTHOUSE, DULUTH, MINNESOTA
D. H. BURNHAM AND COMPANY, ARCHITECTS, CHICAGO



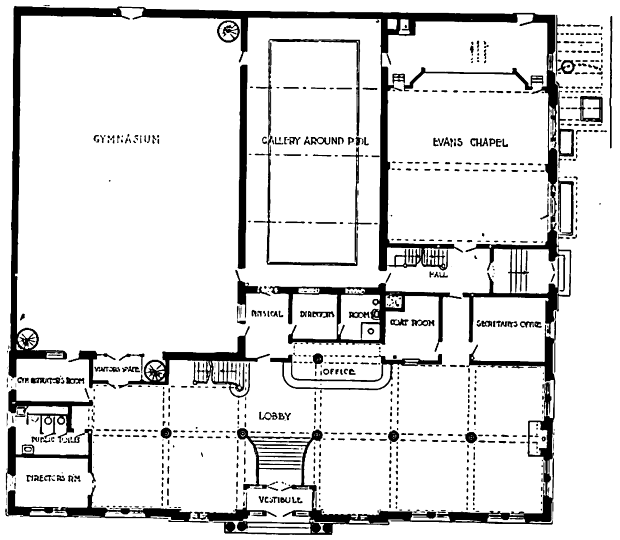
SECOND FLOOR PLAN



THIRD FLOOR PLAN



BASEMENT PLAN



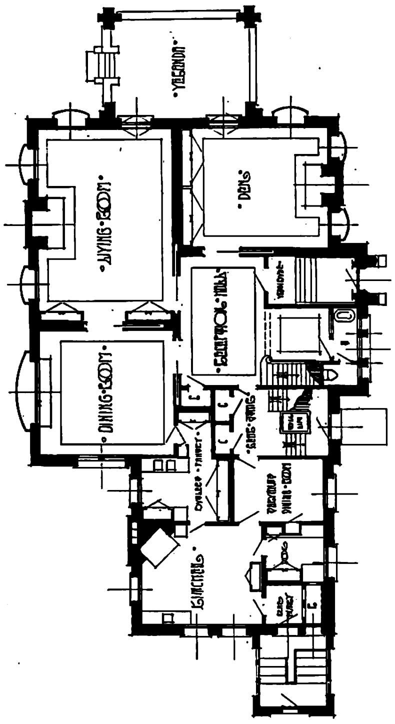
FIRST FLOOR PLAN



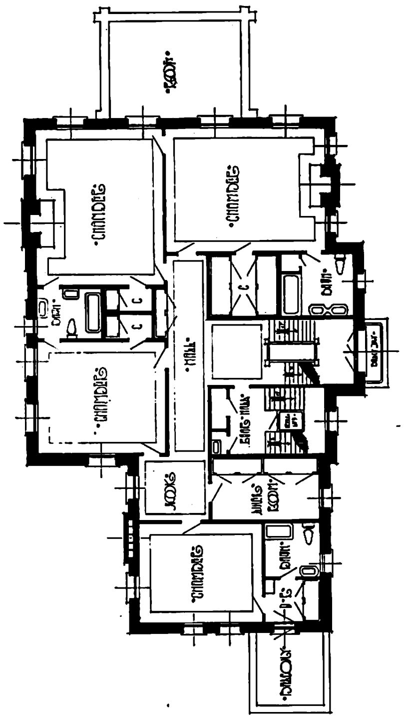
THE WESTERN ARCHITECT
MARCH
1909

Y. M. C. A. BUILDING, BLOOMINGTON, ILLINOIS

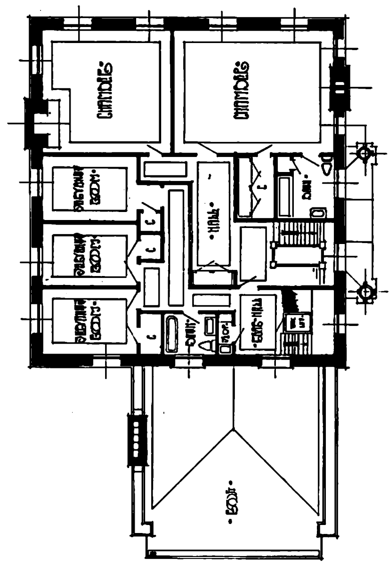
ARTHUR L. PILLSBURY, ARCHITECT



FIRST FLOOR PLAN



SECOND FLOOR PLAN

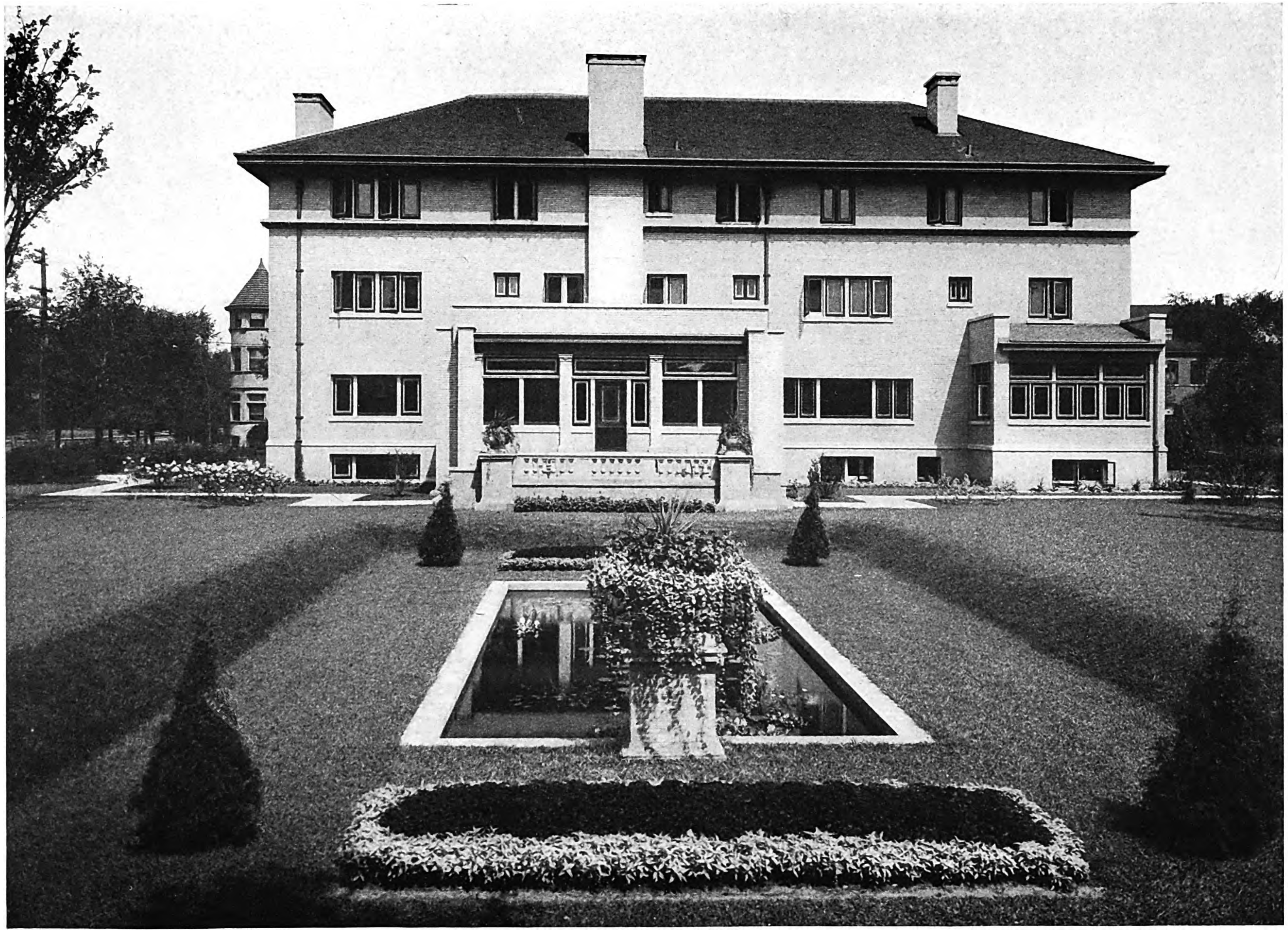


THIRD FLOOR PLAN



RESIDENCE OF C. H. HUTCHINS, CHICAGO, ILLINOIS

HORATIO R. WILSON AND COMPANY, ARCHITECTS



THE WESTERN ARCHITECT
JANUARY
1910

GARDEN VIEW

RESIDENCE OF MR. JULIUS ROSENWALD, CHICAGO, ILLINOIS

NIMMONS AND FELLOWS, ARCHITECTS



Photo by Peter A. Juley, New York

THE JUDICIAL VIRTUES

One of Four Decorative Panels Over Judge's Desk in Luzerne County Court House, Wilkes-Barre, Pennsylvania

By Kenyon Cox, New York

McCormick and French, Architects

PUBLISHER'S DEPARTMENT

The Western Architect

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DEPARTMENT FOR ARCHITECTS AND DRAUGHTSMEN

DRAUGHTSMEN DESIRING POSITIONS AND ARCHITECTS WANTING TO ENGAGE DRAUGHTSMEN MAY HAVE THE USE OF SPACE IN THIS COLUMN AT ONE-HALF OUR REGULAR ADVERTISING RATES.

OF INTEREST TO ARCHITECTS

Herbert Foltz and Wilson Parker of Indianapolis beg to announce the termination by mutual agreement of the partnership known as Foltz and Parker, Architects. After November 1st, Mr. Foltz will occupy offices at 1108 Indiana Pythian Building and Mr. Parker at 713 Traction Terminal Building.

PROMINENT FIRMS TAKE PART IN ERECTION OF ST. MARKS CHURCH

Edwin H. Hewitt, of Minneapolis, is the architect. Pike & Cook were the general contractors. The cut stone was furnished by the Wm. Penn Cut Stone Co., and the artificial stone work for ribs and sills about the windows inside and out was furnished by the National Stone Manufacturing Co., and compares so well with the natural stone that it is practically impossible to discern any difference. Charles Wilkins & Co. did the heating and plumbing work. The Pierson-Wilcox Electric Co. did the wiring. The brick for the finished portion of the interior was St. Louis pressed brick furnished by the Hydraulic Press-Brick Co. The ceiling tile was also from the Hydraulic Press-Brick Co. The ceiling work was all laid by the Gustavino Construction Co. The rough tile for backing was made by the National Fireproofing Co., Chicago, and furnished through the Johnson, Jackson & Corning Co. The roofing and sheet metal work was done by the Northwestern Roofing, Cornice & Stamping Works. The slate work was part black Bangor and part Matthews green, furnished by the Johnson, Jackson & Corning Co. The steel and iron work was from the Minneapolis Steel & Machinery Co. The iron fixtures, lamps, etc., were from the Chicago Gas & Electric Co. The general millwork was from Smith & Wyman. The furniture in the choir and sanctuary was from Irving & Casson of Boston. The pulpit is from Wm. Ross, of Cambridgeport, Mass. The pews are from the Minneapolis Office & School Furniture Co., and the cushions from Sperry & Beale Co., Brooklyn. The leaded glass is from the Pittsburgh Plate Glass Co. The great east window, still to come, is by the Gorham Co., of New York. The pointing and cleaning work was by J. P. Olson. The Rockville granite was from the C. H. Young Co., St. Paul. The grading and plant-work was by S. J. Groves & Son. The artificial stone work around the church is by the Andrews Paving Co. The tile work was furnished by the Northwestern Marble & Tile Co. The wood tracery screens around the organ was by J. S. Bradstreet & Co. The organ was rebuilt and enlarged by John S. Hawkins, of Minneapolis. The hardware came from the Warner Hardware Co. The ornamental hinge plates for the outside doors are from V. P. Hollis, Minneapolis. The heating and ventilating plant was designed by Charles L. Pillsbury, engineer. The fans used are the Sirocco type of the American Blower Co.

19th EDITION OF HENDRICK'S COMMERCIAL REGISTER

The 19th annual Revised Edition of Hendricks' Commercial Register of the United States for Buyers and Sellers has just been issued. It is by far the most complete edition of this work we have so far published. The 18th edition required eighty-seven pages to index its contents, while the 19th edition requires just one hundred pages, or thirteen additional pages. As there are upwards of four hundred classifications on each page, the thirteen additional pages represent the manufacturers of over five thousand articles, none of which have appeared in any previous edition. The total number of classifications in our book is 35,481, each representing some machine, tool, specialty or material required in the architectural, engineering, mechanical, electrical, railroad, mine and kindred industries. The 18th edition numbered 1,220 pages, while the 19th edition numbers 1,344 or 124 additional pages. We also omitted one hundred and fourteen pages of matter from the new edition that appeared in the 18th edition. This makes a total of two hundred and thirty-eight pages of new matter. The whole representing upwards of 350,000 names and addresses. An important feature of our Commercial Register is the simplicity of its classifications. They are so arranged that the book can be used for either purchasing or mailing purposes. As an illustration—we first classify all manufacturers of a particular trade under a general heading for mailing purposes, we then sub-divide each firm or corporation under as many classifications as every variety of their products call for. By this system of compiling, our book is made of equal value for either the purchasing or sales departments. No other publication embodies these features.

Again, the value of our Commercial Register for Purchasing purposes is not confined to its complete classifications alone, it also gives much information following the names of thousands of firms that is of great assistance to the buyer, and saves the expense of writing to a number of firms for the particular article required. This latter information is also not found in any other similar publication. We also include the trade names of all articles classified in our book as far as they can be secured. These trade names appear in parenthesis between the names and addresses under the classifications where they appear. The book is revised, improved and issued annually and has been since 1891. It is expressed to any part of the country on receipt of $10.00 by S. E. Hendricks Co., Publishers, 74 Lafayette Street, New York.

YALE DOOR CHECKS

The Yale & Towne Mfg. Co., of New York and Stamford, Conn., have sent to this office a copy of a 40 page publication just off the press, which illustrates and describes their extensive line of door closing devices.

In addition to the well known Blount Check, made in six sizes and adapted to all sizes of doors and conditions of

use, the company has more recently put on the market three additional checks.

The Blount-Holder Check is similar to the original Blount Check but has the added feature that it not only shuts doors gently, but also holds them open as well.

The Yale Double-Acting Check is more ingenious; as the name implies, it closes double-acting doors; brings them to their normal position without a single flip-flap, and prevents the noisy, draughty, dangerous oscillations usual to doors with double-acting hinges.

The fourth device, their Yale Checking Floor Hinge, performs all the functions of the regular Blount Door Check. It is a combined spring and check in one and is placed in the floor under the door. Their Catalogue states that it is specially intended for use on butlers' pantry doors.

In the announcement of their catalogue they say a Door Check has been defined as "A device intended to curb the pernicious activity of a door spring by compelling it to behave decently." The fault of a door spring prompted the invention of a door check.

The book is carefully printed on coated paper with an abundance of wash drawings and reproductions of photographs. The cover is green with special hand lettering in black and yellow; all together the book is the most pretentious issued by any manufacturer in connection with door checks and presents by far the most extensive line in the market.

The excellent advertising suggestions which it gives for promoting the sale of checks (on pages 35 to 38 inclusive) are novel and interesting. These pages alone should make the book of much value to the hardware dealer.

ANNOUNCEMENT OF McCRUM-HOWELL CO.

In order that we might extend our sales organization to provide for the vacuum cleaning business, which promises to assume enormous proportions, and at the same time beter serve the trade with boilers and radiators, we have taken over the business of the Model Heating Company, Philadelphia and New York; the Cameron-Schroth-Cameron Company, Chicago; The American Air Cleaning Company, Milwaukee, Wis.; The Vacuum Cleaner Company, New York, and the Sanitary Devices Mfg. Co., San Francisco.

With the increased selling organization, we will be able to serve the trade in better manner than was heretofore possible with each separate company; and we will also be able to quickly acquaint the entire heating and plumbing trade as well as the public with the possibilities and advantages of vacuum cleaning.

There will be no change in policy, and with all products in our own plants we will be able to give even better service than in the past.

THE McCRUM-HOWELL CO.,
L. G. McCrum, Pres.

CONCRETE WEATHER BULLETIN WITH EVERY SHIPMENT, ISSUED BY CHICAGO PORTLAND CEMENT CO.

Don't let the weather deceive you—the days are warm, but the nights and mornings are cold. Cold weather is not conducive to quick setting, and long time sets mean slow hardening, thus reducing the strength of the concrete for a considerable period. Mr. Contractor, as a precaution watch the weather—give your work ample protection, and—most important of all—heat the material and the water. This will insure satisfactory work.

ORGANIZATION OF THE OAKLAND ARCHITECTURAL CLUB

One of the latest architectural clubs to come into existence and one which seems to show much promise, is the Oakland Architectural Club. The administration of same will be along lines similar to other such clubs, including class-work, exhibitions, etc. Oakland appears to offer a good field owing to considerable architectural activity and the support as promised the Club would seem to assure its success. The officers as elected are: President, Hart Wood; vice-president, E. B. Mead; secretary-treasurer, W. J. Wilkinson; directors, John Galen Howard, Louis C. Mulgardt, Oswald Spier and C. E. Richardson.

FOURTH EDITION OF KAHN SYSTEM STANDARDS

The 1910 edition of "Kahn System Standards" has just been received from the printer.

It contains a number of additions and revisions so as to include the best and most modern ideas on reinforced concrete designing and estimating, waterproofing, etc. The subject of "Waterproofing" has been completely rewritten and entire new sets of tables for Hooped Columns and Footing added. This publication also contains data on the various KAHN SYSTEM products for reinforced concrete, steel lath, fireproofing, steel windows, etc.

"Kahn System Standards" will be furnished free to practicing architects, engineers, contractors and builders. A charge of fifty cents is made to others.

"THE ARROW"

As clever and unique a little publication as it has ever been our pleasure to receive is "The Arrow." This little booklet is sent out each month by the N. & G. Taylor Company, of Philadelphia, manufacturers of the Reliable Target and Arrow Old Style Roofing Tin. The cover design of each number during the year has been especially attractive and the text is both spicy and instructive. Advertising managers would get many ideas from the versatile chap who has designed and written these good things.

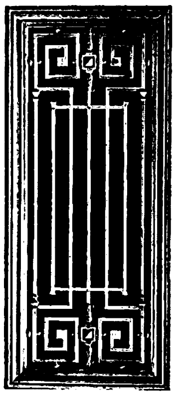
Architects will do well to have each number come to their desks regularly. The N. & G. Taylor Company will be glad to forward them upon request.

A unique booklet has just been issued by the Kellogg-Mackey Company illustrative of their Modern Improved Boiler for Steam or Hot Water. The booklet will be sent upon request to any architect.



NEW BUILDING OF ANCHOR STONE CO., MINNEAPOLIS

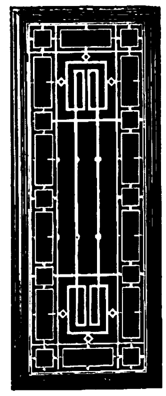
The above cut shows the new factory of the Anchor Stone Company, located at the corner of Lake and Lyndale in Minneapolis. The structure is 40x113, two stories and basement, and is equipped with every facility for carrying on the work. Mr. Adolph Johnson, the manager, has been making these trays for the past 20 years, with but little change in construction. Some of the later improvements include reinforcement at the points of greatest strain—also providing special grip for wringer. These tubs are shipped as far west as Seattle, as far north as Winnipeg, south to St. Louis, and east to West Virginia. Nothing has yet displaced them in popular favor, and they are in every way a safe tub to specify.



DOOR GRILLE
FARMERS & MECHANICS BANK
WM. M. KENYON
ARCHITECT



MAIN ENTRANCE
L. S. DONALDSON RESIDENCE, MINNEAPOLIS
KEES AND COLBURN, ARCHITECTS



DOOR GRILLE

MODERN USE OF ORNAMENTAL IRON AND BRONZE

BY FREDERIC HASTINGS WALLIS
PRESIDENT OF THE AMERICAN ORNAMENTAL IRON AND BRONZE CO.

In the past decade wonderful advancement has been made in various crafts, and more evident than many is the work of the art metal worker. Since the seventeenth century, when the Dutch and French brought their work to North America, demand has caused great development in this line, and at this present day many skillful examples of ornamental iron and bronze adorn our buildings, which show excellent execution in both forged and cast work. The accompanying illustrations show some recent work in this line.



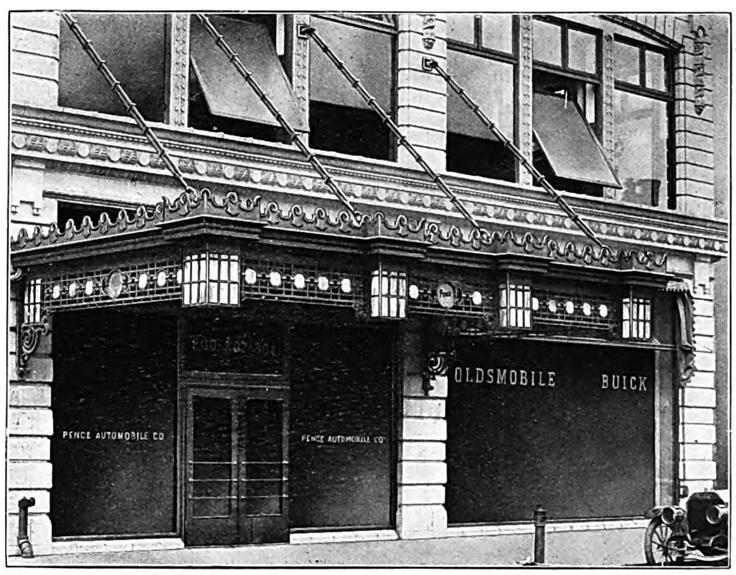
ENTRANCE GATE
AND LAMPS

The Marquise, or canopy, in the past few years has become quite prominent on our most elaborate buildings, and truly places quite a stunning importance to the architectural treatment. Grilles for entrances and openings, both for public buildings and private homes, have taken an important place to serve as an enrichment. Also one sees exquisite craftsmanship on gates, fences, lamps, stairs, railings and other work adjoining our public, commercial and private buildings.

Art metal work is not to be employed for cheapness, for a workman will labor many days to produce a correct form in metal, while with softer materials a few hours will bring the desired result.

The workshop for the modern execution of ornamental iron and bronze has numerous departments, such as the designing and drafting departments, modeling and wax-pattern departments, wood pattern shop, wrot iron, forging and fitting shop, iron foundry, brass and bronze foundry, fitting shop for cast metals besides several other minor departments.

The present methods of manufacture are quite different from the time of the old village blacksmith; however, the smith of today is a very important factor.



CANOPY
PENCE BUILDING, MINNEAPOLIS, MINNESOTA
LONG, LAMOREAUX AND LONG, ARCHITECTS

USE OF CONCRETE TO SECURE LANDSCAPE EFFECTS

As illustrated below, it is difficult to secure finer effects in bridge work than are obtained by the use of concrete. The reinforced material affords ample strength, and is at once very effective in the sweep of its arches, and the beauty



of its texture, while as artificial stone, it lends itself readily to any plan of adornment. Another noteworthy instance of successful treatment is found in the bridge erected on the banks of the Mississippi on the grounds of the Town and Country Club of St. Paul.

In the field of material used by the landscape architect, such as vases, urns and seats, the National Stone Manufacturing Company of Minneapolis has been developing some very beautiful patterns. Long experience enables this firm to turn out material that gives excellent satisfaction in the most severe climate, and to reproduce practically any design that may be desired.

PARQUET FLOORS

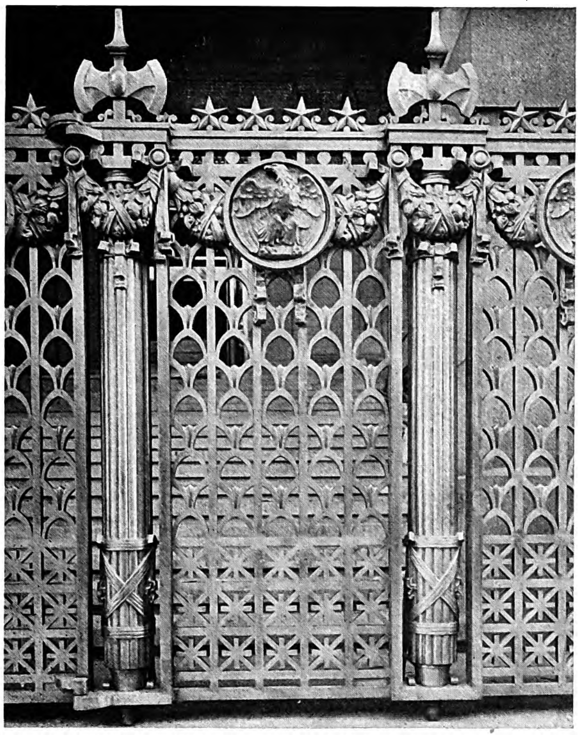
Parquet floors have been and doubtless for many years will be very popular with the architects when it comes to covering up an old pine floor, or any floor which may have worn unevenly. The writer has in mind a small but well-lit bed-chamber, which became at once bright and cheerful when a parquet floor was laid in the same, and especially suitable to be used as a sewing room. Such a room was not only smoother and more sanitary, but it made a better background for rugs, and was vastly improved by this simple expedient. Many other rooms could be handled in the same way with profit. Nils C. Brunes, of Minneapolis, both manufactures and applies these floors and can give any desired information as to durability, appearance, patterns or costs. Architects desiring reliable information can secure it here.

DEATH OF PHILIP CORBIN

Mr. Philip Corbin, president of the American Hardware Corporation and founder of P. & F. Corbin, died at his home in New Britain, Conn., on Thursday, November 3, 1910, aged 86 years and 8 days.

In the social life of the community, Mr. Corbin took only such a part as a busy man of prominence can. He was a president of the New Britain Club and also of the Maple Hill Golf Club at times when his connection and influence were of value. The Young Men's Christian Association, the Children's Home, the hospitals and other institutions received both moral and financial support from him.

In Mr. Corbin's death, the world has sustained a loss, but it is richer because of his life, and the benefits have not ceased with the withdrawal of his visible presence. Omnipotence only can tell all places where his influence has been a blessing, or when the circles in the sea of events radiating from him shall have reached the farther shore. His death is a calamity, but it would have been an infinitely greater one had he never existed.



ENTRANCE GATES U. S. CUSTOM HOUSE, NEW YORK
CASS GILBERT, ARCHITECT

ORNAMENTAL IRON *and* BRONZE

FIREPROOF STAIRWAYS

BRONZE MEMORIAL TABLETS

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WINSLOW BROS. COMPANY

NEW YORK   CHICAGO   LOS ANGELES

Selling Agents in all Principal Cities



John S. Bradstreet & Co.

327 South Seventh Street
Minneapolis, Minnesota

Established 1876

Among the many handsome theatres of this country, the new Shubert on Seventh Street takes its place as a notable one.

The decorations by John S. Bradstreet & Company have been much admired for their particularly successful adaption to the architectural scheme of this interior; the feeling of harmony being carried out in design and colors without a clashing note, from the bronze and gold of the walls and decorative plaster to the deep rose reds of the draperies. The artistic lighting fixtures, specially designed for this theatre, present another example of the enviable reputation the Bradstreet Company have attained in this later addition to the Craftshouse facilities for complete as well as artistic results.

The Western Architect

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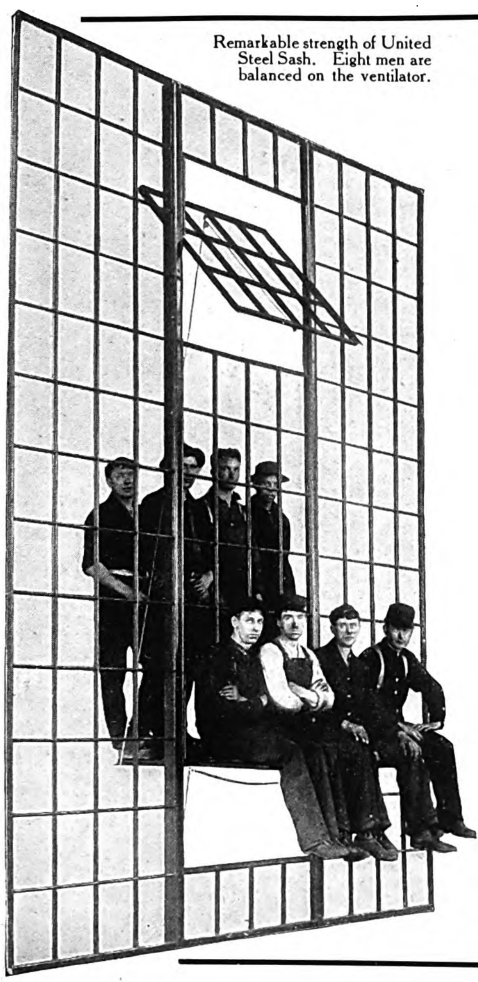
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The Western Architect

A NATIONAL JOURNAL OF ARCHITECTURE AND ALLIED ARTS, PUBLISHED MONTHLY

VOLUME 16 | DECEMBER 1910 | No. 6

The Western Architect

PUBLISHED MONTHLY AT MINNEAPOLIS, MINN.

BY

THE WESTERN ARCHITECT

(INCORPORATED)

Death of John LaFarge

The death of John La Farge has taken from the American people a man who stood pre-eminent in artistic circles and who has probably done more to create an appreciation of the work of the architect and decorator than any other man of his day and generation. Although the artist worked almost wholly in his chosen field his attention was ever directed to the best in architectural work and its adherent activities. The scope of his associations was broad. He was at one time president of the Society of American Artists, president of the Society of Mural Painters, honorary member of the American Institute of Architects and chevalier and officer of the Legion of Honor of France. It is well rounded men like La Farge,—men who can see the need of devoting at least a part of their time to popular needs—that America needs today. His loss will be felt keenly by those who felt the force of his inspiration to the better things in the architectural world as well as the appeal of his own artistry.

St. Marks Church

Following its usual custom, The Western Architect devotes the last number of the year to some of the recent work of its home city of Minneapolis. The keen spirit of improvement that exists in this city is seldom noised about with trumpets, and therefore just what is being done in architectural lines does not get its just due until something like the new St. Marks pro-cathedral flashes into prominence with its soft lines radiating a sense of artistic well being throughout an already esthetic neighborhood. Edwin H. Hewitt deserves no small meed of praise for what he has done. Like a gem in a comely setting St. Mark's will stand for all time a monument to the man who designed it, the people who made it possible and to the city itself for having within its borders men like Mr. Hewitt who know how to build well. Minneapolis is no longer a young untrammelled town. It has risen to the spiritual and mental as well as corporal dimensions of a great city. Filled with beautiful homes at low cost, handsome public buildings and plans for more, it has taken a stand among the great centers of the United States. The beautiful feature of the greater growth comes from the fact that its own home talent is making it the city that it is. Within its confines it has city builders who have proven their worth. St. Mark's is a testimonial to Minneapolis' own home architects. Perhaps the most satisfying matter for congratulation is that the citizens of Minneapolis are

themselves seized with the divine fire of appreciation for the best. Minneapolis architects by their works have instilled a love of the best. As the body is an outward expression of the inner man, so the residences of Minneapolitans are an expression of this awakening. Minneapolis is truly a field for architectural endeavor. Her people have caught the inspiration and only wait to do their part in the building of the "City Beautiful."

The Architects' Commission

The exact amount of artistic good that has accrued to every city in the United States directly or indirectly from the activities of the American Institute of Architects will probably never be known until the work of the present generation in the uplift of the architectural tone throughout the country has been finished. Until that time something of an apathy will probably exist. When the public realizes what the best sort of architect has been doing for the country, he will be acclaimed as were the builders of old and remuneration will be thrust upon him. Already in the larger centers architects are receiving their meed of appreciation and in return have been active in educating the laity and members of the profession up to higher ideals in building. The members of the Institute, the recognized backbone of architectural endeavor in the United States, have been prominent in the work of deciding what constitutes proper monetary remuneration for the architect. It has been agreed that six per cent of the cost of building is a proper fee to be asked during the progress of construction work. But what can the public expect when the press of the nation takes the stand that has been taken by the Philadelphia North American in a recent publication under the caption of "Gang Architect Tries to Soak Play Ground"? The article has to do with the censuring of Philip H. Johnson, architect for the Starr Garden recreation center, because he has asked the regular six per cent fee to which he was entitled. The North American says, "The unusual incident of an architect on a municipal contract failing to provide in the contract for his payment was disclosed at a meeting yesterday of the playgrounds committee. Philip H. Johnson, who drew the plans and specifications for Starr Garden recreation center, failed to make any provisions for payment, and when he presented his bill for part payment Controller Walton called attention that there was no authority for any remuneration. To make up for this oversight Mr. Johnson submitted to a bill to the committee, asking 6 per cent for his services. The usual fee is 6 per cent. Judge Staake said that he had recently had some work done for which the architect's fee was 4 per cent and he asked for information which would warrant him voting for 6 per cent. There were others who objected to the 6 per cent rate. A. S. Eisenhower explained that Mr. Johnson said that the commission for drawing plans for playgrounds had advanced and that the architects were now receiving 6 per cent. The committee entertained a motion to request the mayor to take the necessary steps to pay Mr. Johnson. After the motion had been amended, the final vote was postponed to give Mr. Johnson an opportunity to explain the 6 per cent charge."

Letting alone the objectionable treatment of Mr. Johnson, the boorish caption and handling of the "story" is one of the most thoroughgoing cases of artistic ignorance that has come to our attention for some time. It is surprising that the Philadelphia authorities should have raised the question of granting a 6 per cent fee to Mr. Johnson. It is still more surprising that a representative of the modern press like the Philadelphia North American should uphold such actions by falling into sympathy with the boors who raised the objections. If the press doesn't get behind the architects in their just demands, who will? We cannot always count on intelligence in the running of our city governments and it behooves the newspapers who have done much good along many lines to uphold the work of the profession that is doing more for the advancement of the American city than any other force that may be mentioned.

The Louisiana License Law

The need of a state law to enforce the licensing of architects in Minnesota is becoming every day more apparent by the action taken in other states. Louisiana has passed a law whereby every architect who would practice in the state must show a diploma from a reputable school of architecture, or pass an examination that will place the mark of merit upon his ability as a craftsman. Every day the public is awakening to the fact that the licensing of architects is merely a necessary precaution taken to insure the protection of life and limb. The wise and just law passed by Louisiana could well be copied in Minnesota. The plan is to rule that all architects must register their names with the clerk of the civil district court of the parish wherein they are practicing. The applicant for a permit to practice must be at least 21 years of age, and must possess a good moral character. The wisdom of this last stipulation is self explanatory. The building of a great or small building should not be entrusted to a man of unsteady habits any more than the guidance of a locomotive should be given into the hands of an inebriate. The members of the St. Louis board of examiners consist of five architects all of whom must have practiced at least 10 years. Two members of the board may grant a temporary permit to practice but this action must be reported to the next regular meeting of the board. The clerk of the court receives a fee of $1 for registration and the architect pays an annual fee of $5 to the board. Failure to do this is followed by striking his name from the clerk's roll. Should the fee not be paid by January of each year, the amount is doubled. An annual publication of all architects authorized to practice is published in a New Orleans daily paper. The governor of the state appoints the board, who are allowed $5 a day during board sessions and traveling expenses. They may charge $10 for an examination and $5 of this is retained if the applicant fails. Failure to comply with the provisions of the law makes the offender subject to a fine of not less than $25 nor more than $100 and imprisonment of not less than 30 days nor more than 90 days for each offense. This is getting right down to the bed rock of the question and laying a foundation of merit insuring safety and artistic design to the communities of Louisiana. It is good to inaugurate an innovation of this sort while a state is young in order that future generations will not suffer from the monstrosities that can be foisted upon the public by any unskilled architect. Minnesota is not too old to take up the system. In matters of this sort it is never too late to mend. Every architect who has the protection of the profession, and the lives and happiness of the people of Minnesota at heart should boost for license in Minnesota.

ST. MARKS CHURCH, MINNEAPOLIS

EDWIN H. HEWITT, ARCHITECT

TWO considerations influenced the architect in the choice of an English Gothic style for the new St. Mark's Church building. First and most important was the history and traditions of the Episcopal Church and second the natural beauty of the site with the view over Loring Park and up Hennepin Avenue.

The plan of the church is one of the basilica type, with nave and side aisles; the traditional English plan. It presents a variation from the usual English plan, however, in that the great arch between the nave and the chancel is placed at the entrance to the sanctuary as in the early Christian basilica, instead of in its more usual location at the entrance to the choir, thus enhancing the perspective of the vaulting and nave piers, and giving a greater majesty and solemnity to the sanctuary. To the right and left of the sanctuary are located the working and rector's sacristies connected by a narrow passage or ambulatory beneath the great altar or "East" window. Correspondingly, to the right and left of the choir are the organ and a small chapel, separated from the choir and nave by carved oak screens. At the front of the building at the main entrance is a lobby or narthex with a small gallery over, and at the left the tower forms the vestibule to the carriage entrance. On the end of the passage in front of the pews to the connected parish house is a small entrance porch for convenience of access to it and to the chapel.

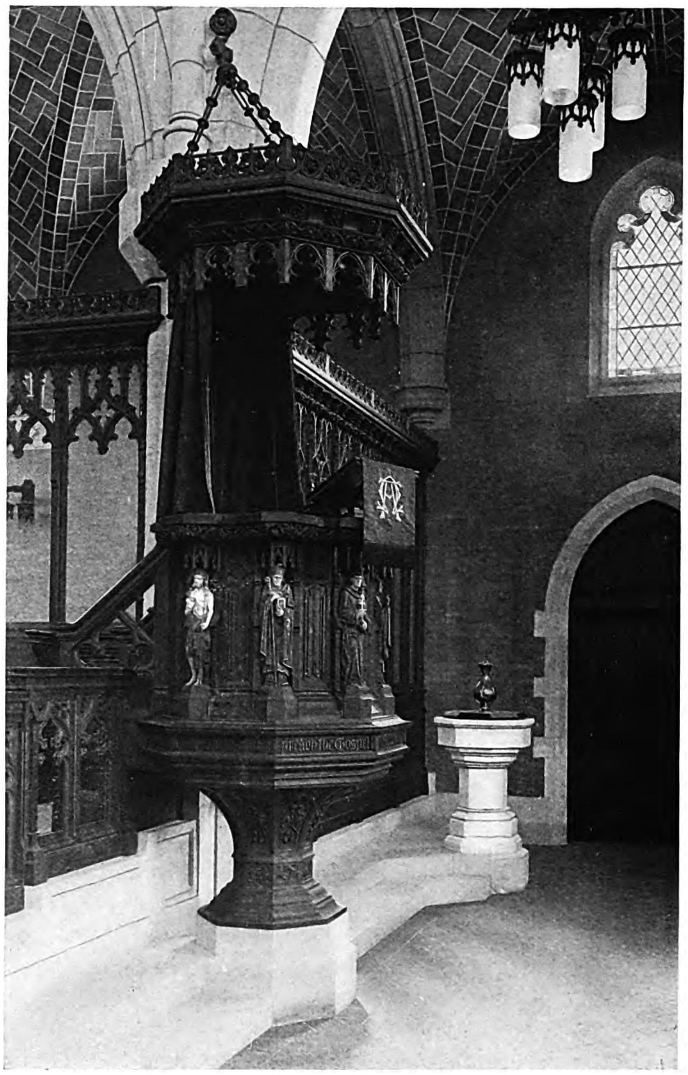
The contour of the lot made it possible to place the parish house at the left on a lower level, thus permitting the arrangement of the Sunday School rooms, rector's office, and choir room on the second floor level with the church floor. The first story of the parish house contains a banquet hall, kitchen, kindergarten, and other features necessary to the parish life and activities.

The stone of the exterior is buff Bedford with the grade course, steps, and entrance platforms and sills of granite. The interior stone is pink Kasota. To reduce the cost of construction the window tracery was made of cast concrete stone to imitate Bedford and the vaulting ribs and interior trim above and including the clerestory window sill course is of cast concrete stone to imitate Kasota. The interior walls are a yellow brown spotted pressed brick.

The nave and aisle vaults are of the Guastavino cohesive tile construction. The thrust of the nave vaulting is taken by steel I-beams imbedded vertically in the clerestory walls, the tops tied together by the steel trusses which carry the slate roof and braced below by reinforced concrete beams in the concrete roof slabs over the aisles.

The windows are double glazed to secure extra insulation against both the noise of Hennepin avenue traffic and the cold.

The building is heated by a fan system with direct radiation at some of the more exposed points. The heated air is forced in beneath the clerestory and aisle windows and goes out through vent registers in the floor under the pews.

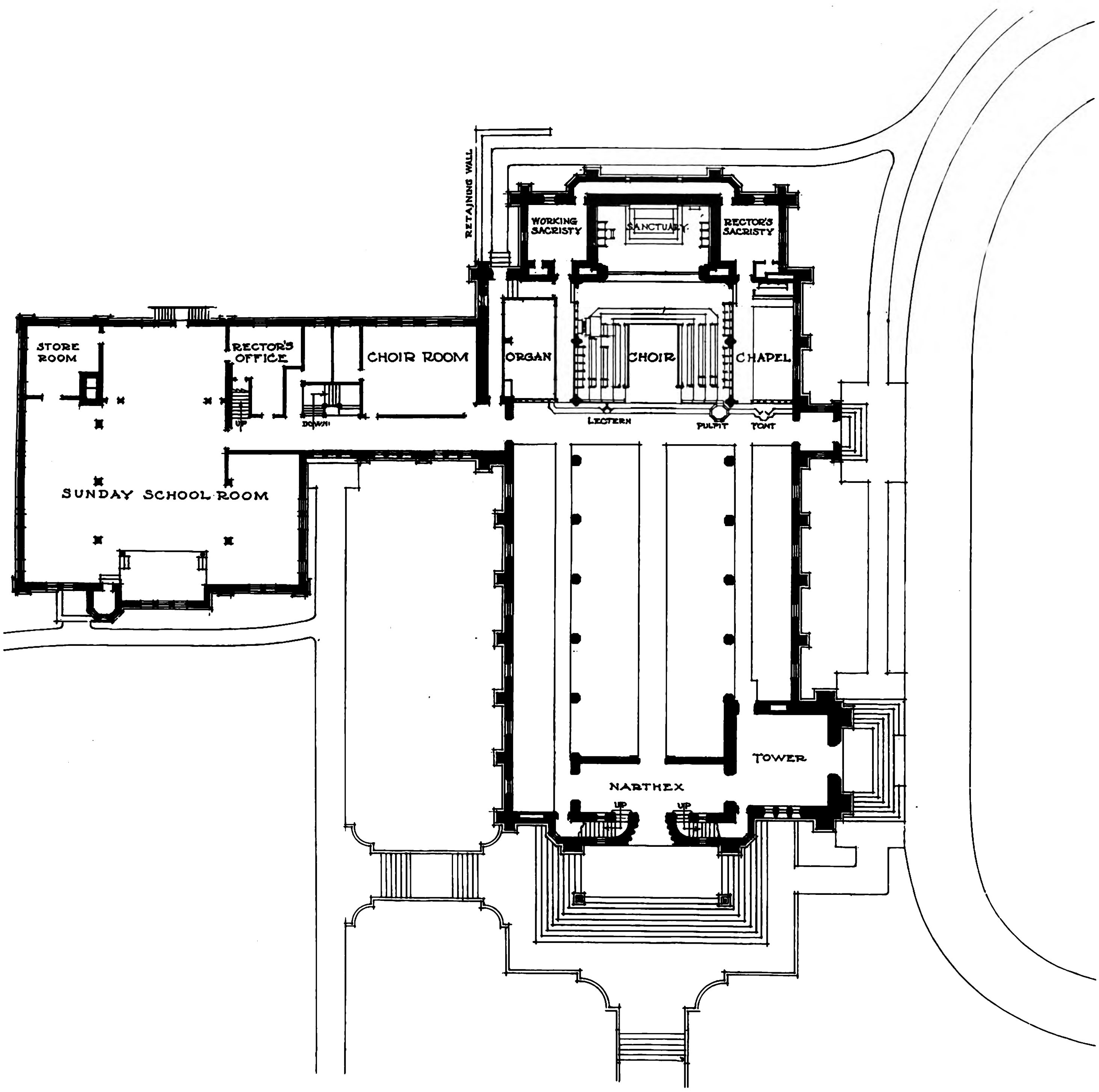


DETAIL OF PULPIT
ST. MARKS CHURCH, MINNEAPOLIS
Edwin H. Hewitt, Architect

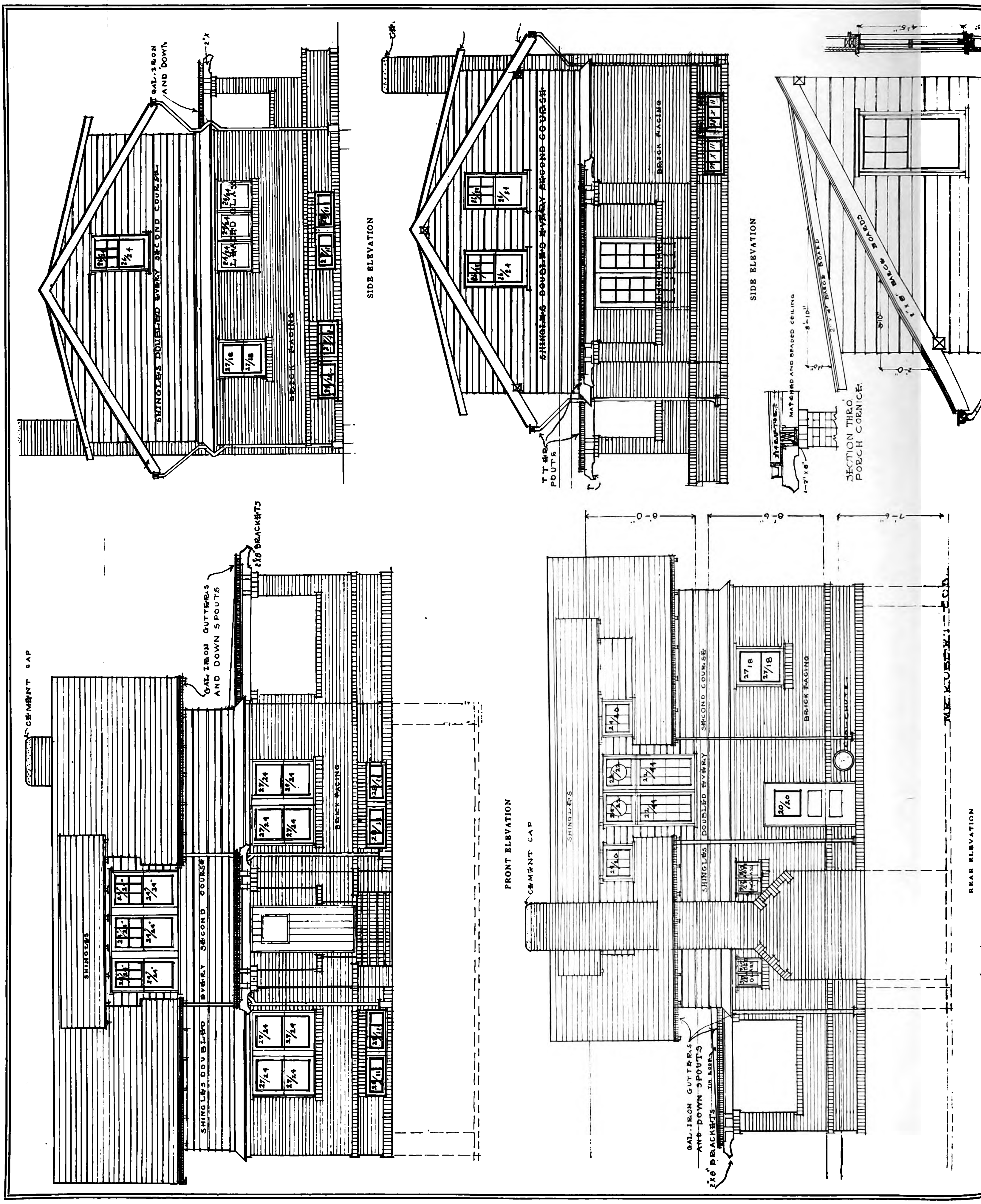
The floors which are of reinforced concrete are all finished with tile, except under the pews and choir stalls. In the nave and narthex, etc., red Ruabon tile was used. The choir and sanctuary pavement is of cherry red, unglazed Grueby tile relieved by panels and patterns of glazed tile in colors and in the sanctuary of emblematic design.

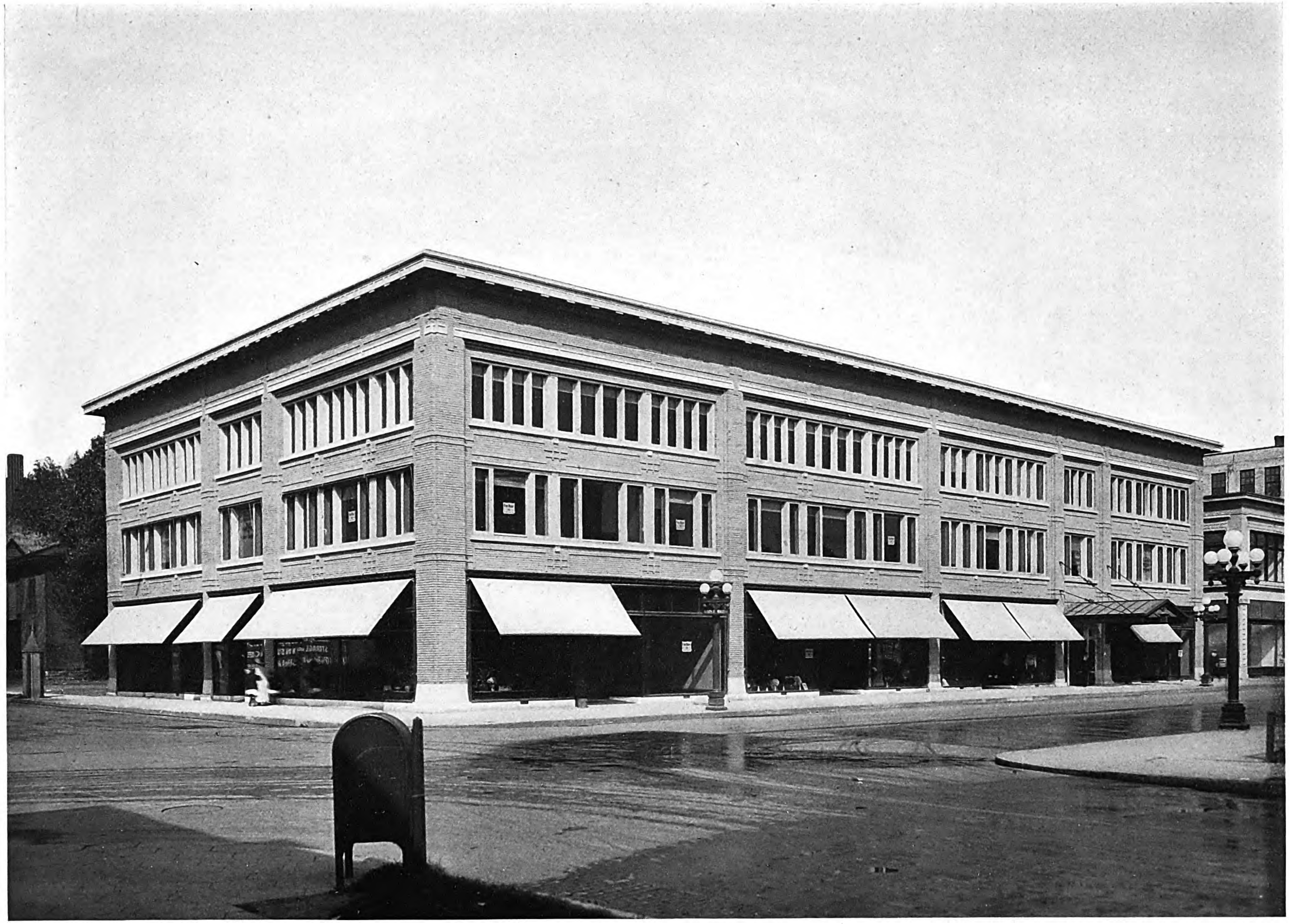
The plan of the church, while simple, offered an unusual

opportunity for the development of a complete scheme of decorative woodwork. The railings and screens of the organ, choir and chapel are of quarter sawed oak enriched by carving of considerable elaboration. In the sanctuary the elaborate carved cornice of the choir screens is continued over the wood wainscot and broken out to form a rich canopy over the bishop's and priest's sedilia. The pulpit, a memorial gift, is designed in harmony with the choir woodwork. It is octagonal in shape and at each of its corners is a canopied niche. These niches contain a remarkable series of figures representing the great preachers of Christianity carved by I. Kirchmayer of Boston. The exquisite beauty of these carvings is enhanced by leaving unstained the faces and hands of the figures in the natural wood, and by judicious touches of gold on their vestments, all done in a new and original manner and in the spirit of the best medieval craftmanship. The whole scheme of woodwork will culminate in an elaborately carved reredos (another memorial gift) which is now under construction.



PLAN
St. Marks Church, Minneapolis
Edwin H. Hewitt, Architect


SIDE ELEVATION
SIDE ELEVATION
FRONT ELEVATION
REAR ELEVATION
SECTION THRO. PORCH CORNICE
SHINGLES DOUBLED EVERY SECOND COURSE
BRICK FACING
CEMENT CAP
GAL. IRON GUTTERS AND DOWN SPOUTS
2x8 BRACKETS
MATCHED AND BEADED CEILING



SUCCESSFUL TYPE OF THREE-STORY BUILDING

MEYER BLOCK, MINNEAPOLIS, MINNESOTA

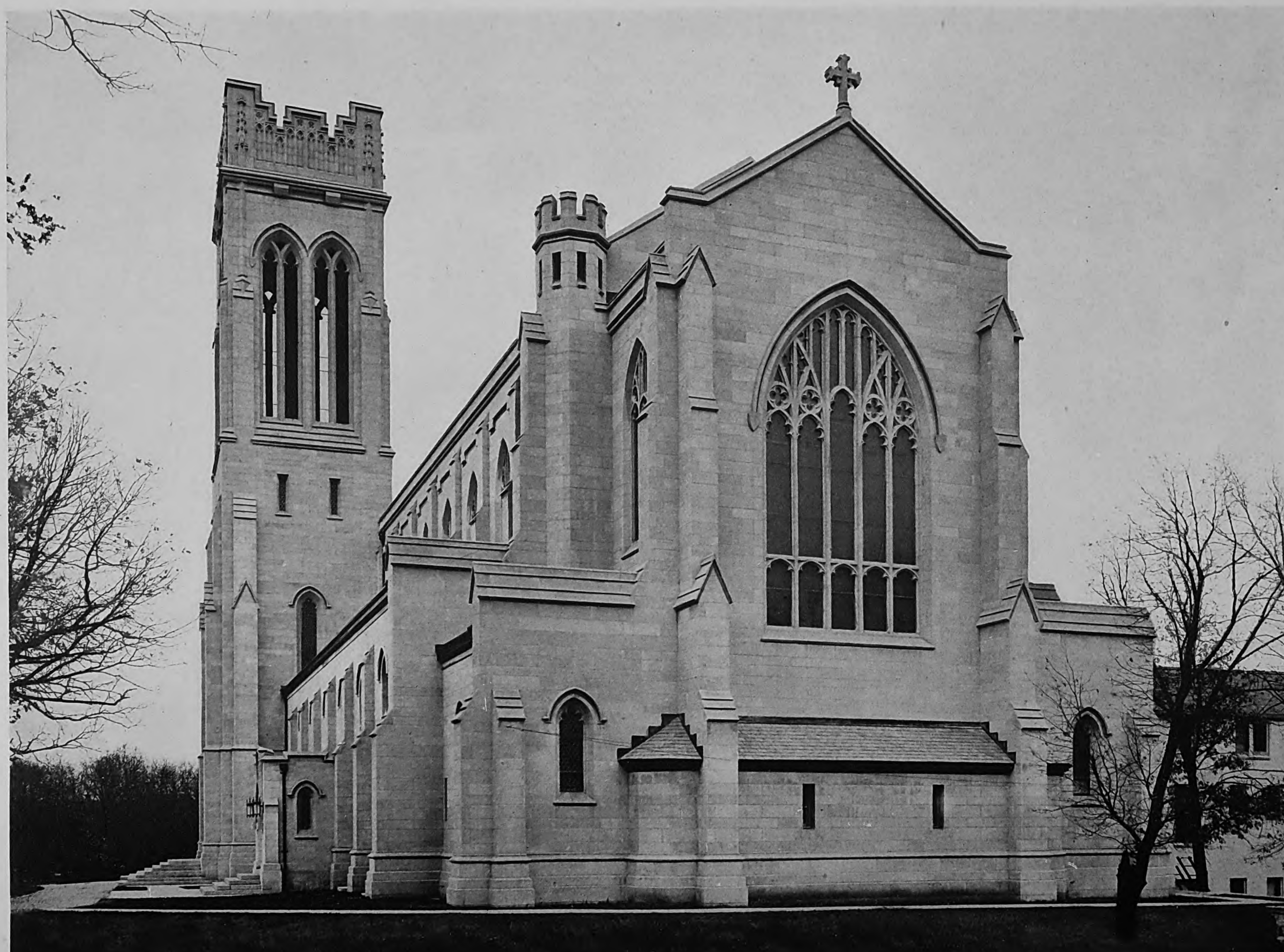
WILLIAM M. KENYON, ARCHITECT





THE WESTERN ARCHITECT
DECEMBER
1910

RESIDENCE OF PRESTON KING, MINNEAPOLIS, MINNESOTA
WILLIAM CHANNING WHITNEY, ARCHITECT

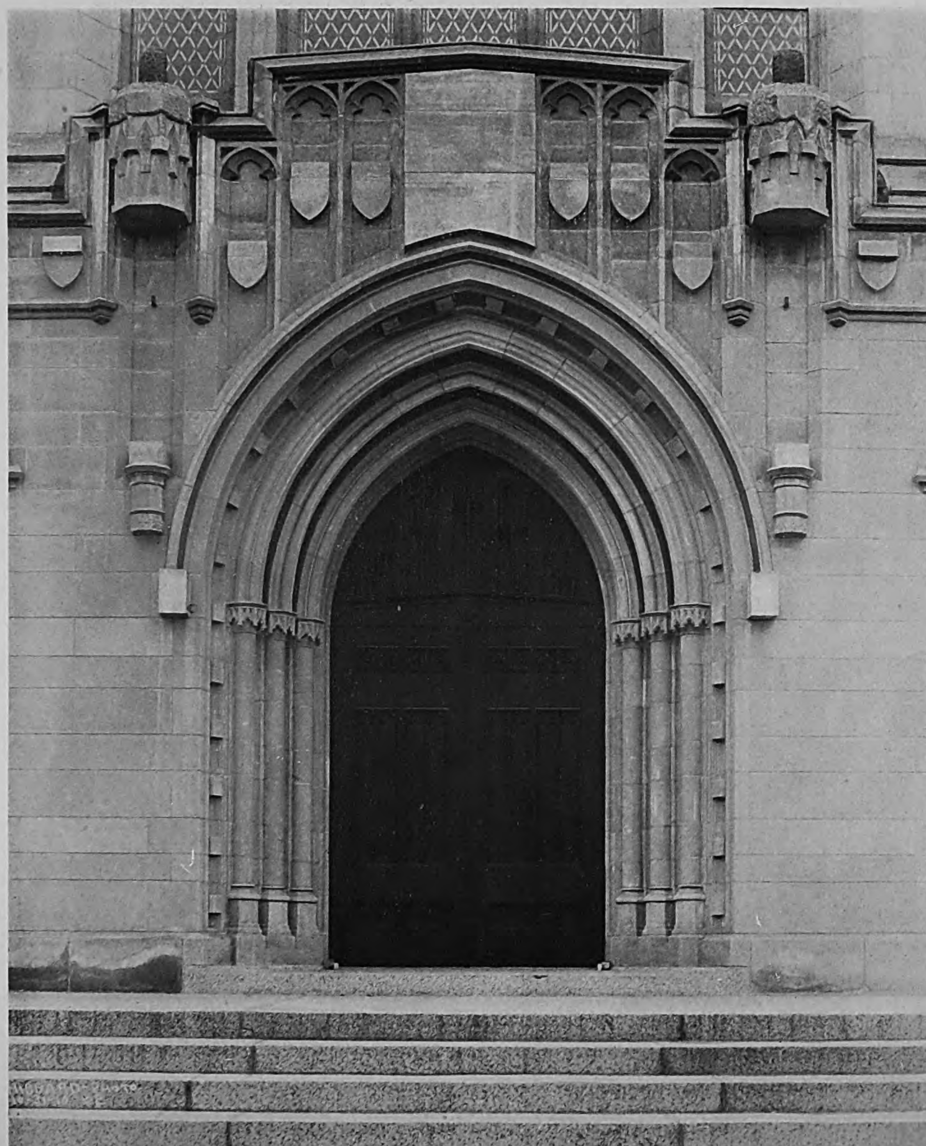


REAR VIEW

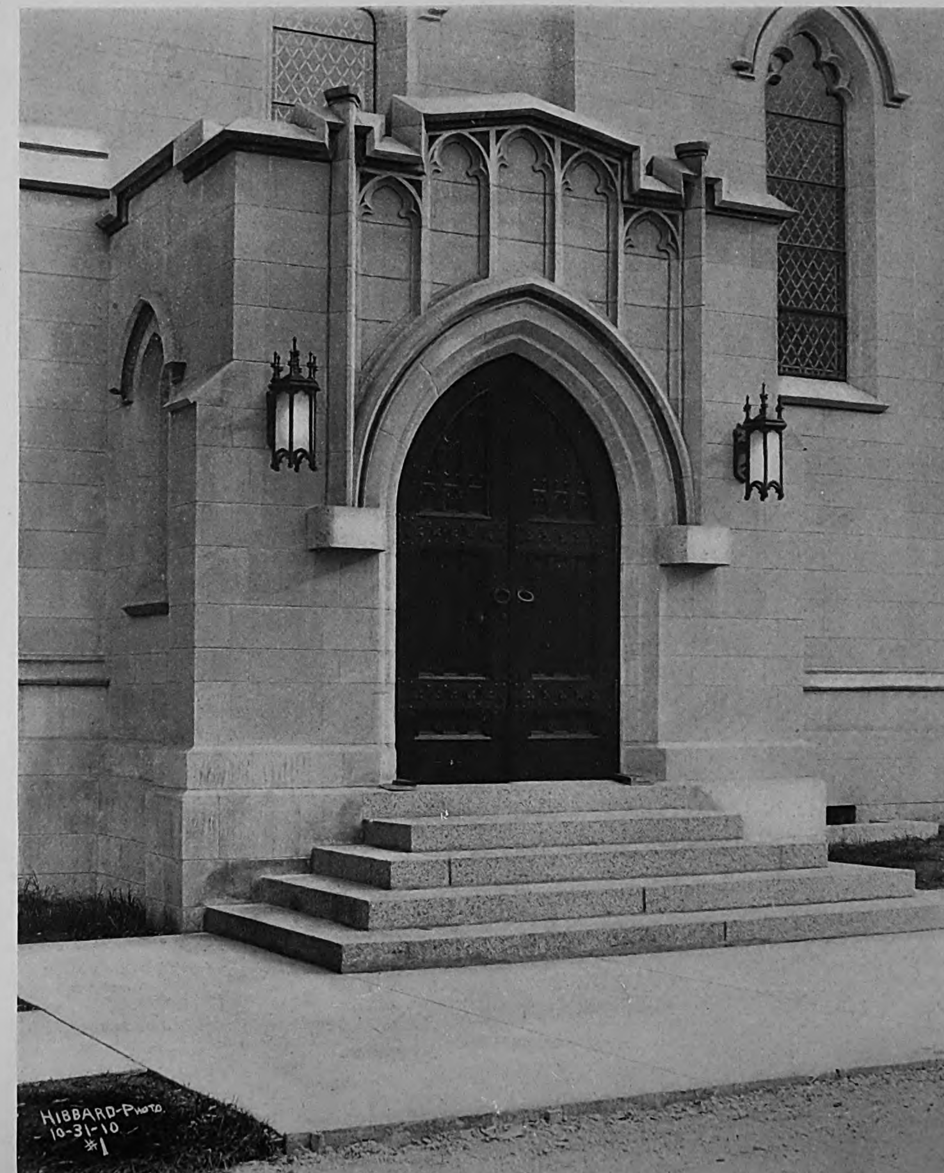
ST. MARKS PRO-CATHEDRAL, MINNEAPOLIS, MINNESOTA

EDWIN H. HEWITT, ARCHITECT

THE WESTERN ARCHITECT
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1910



DETAIL OF MAIN ENTRANCE



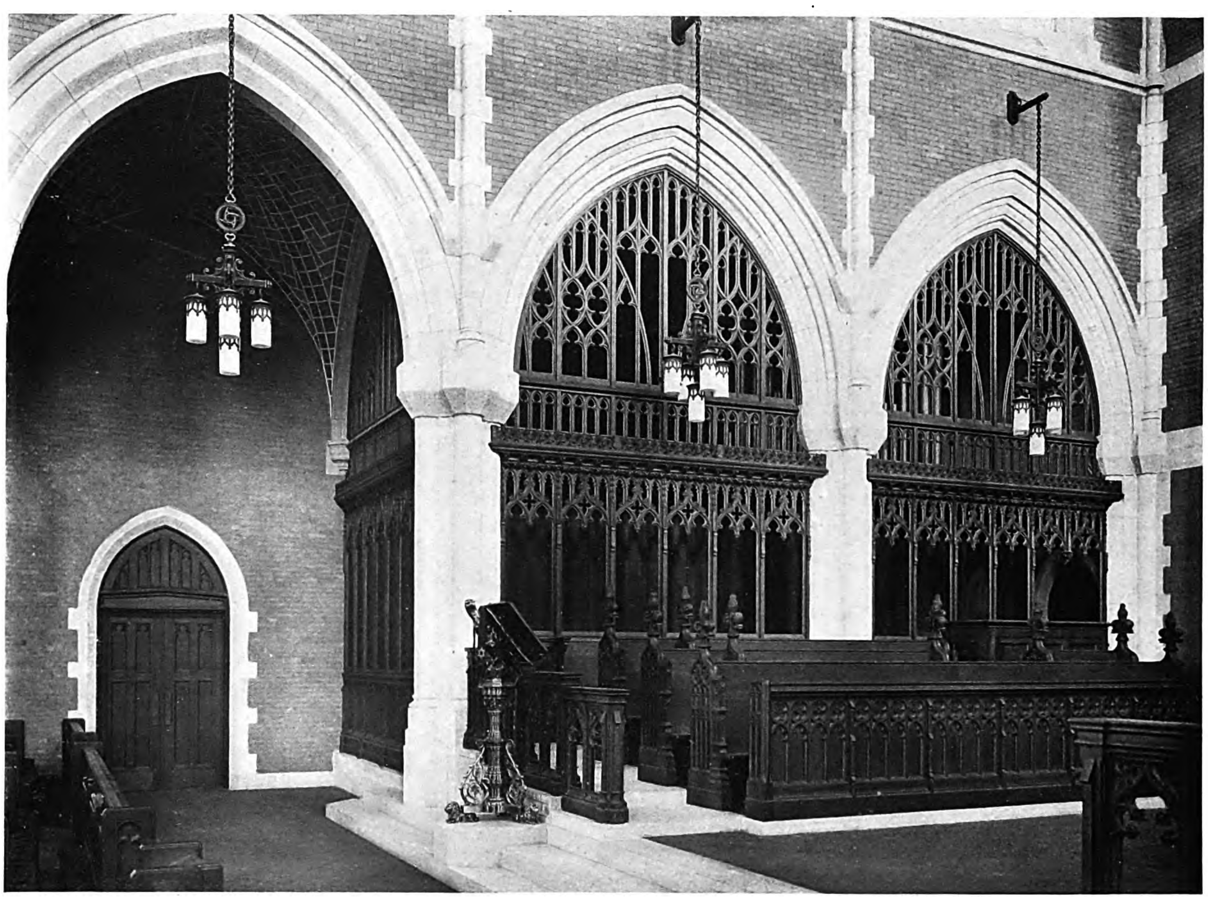
DETAIL OF CARRIAGE ENTRANCE

THE WESTERN ARCHITECT
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ST. MARKS PRO-CATHEDRAL, MINNEAPOLIS, MINNESOTA
EDWIN H. HEWITT, ARCHITECT



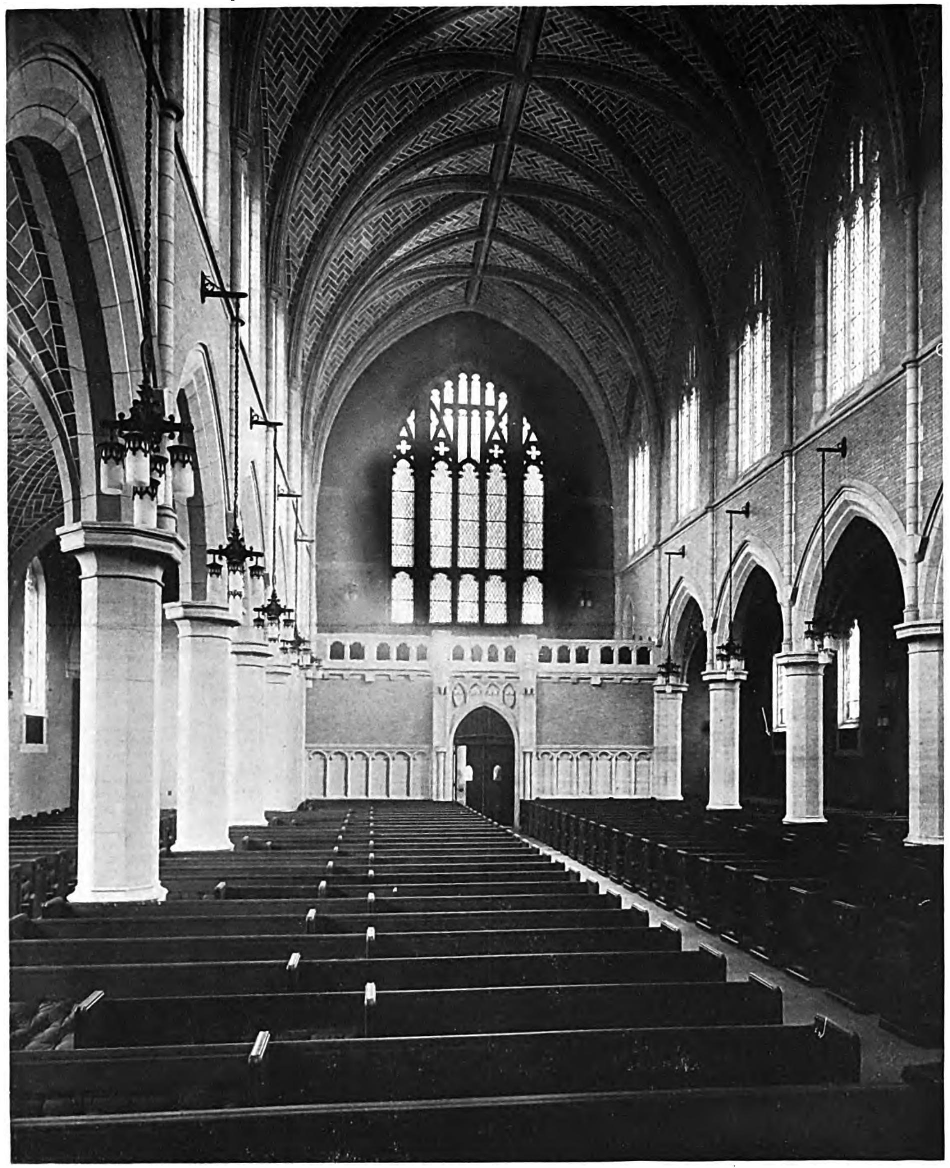
NAVE, LOOKING TOWARD CHANCEL



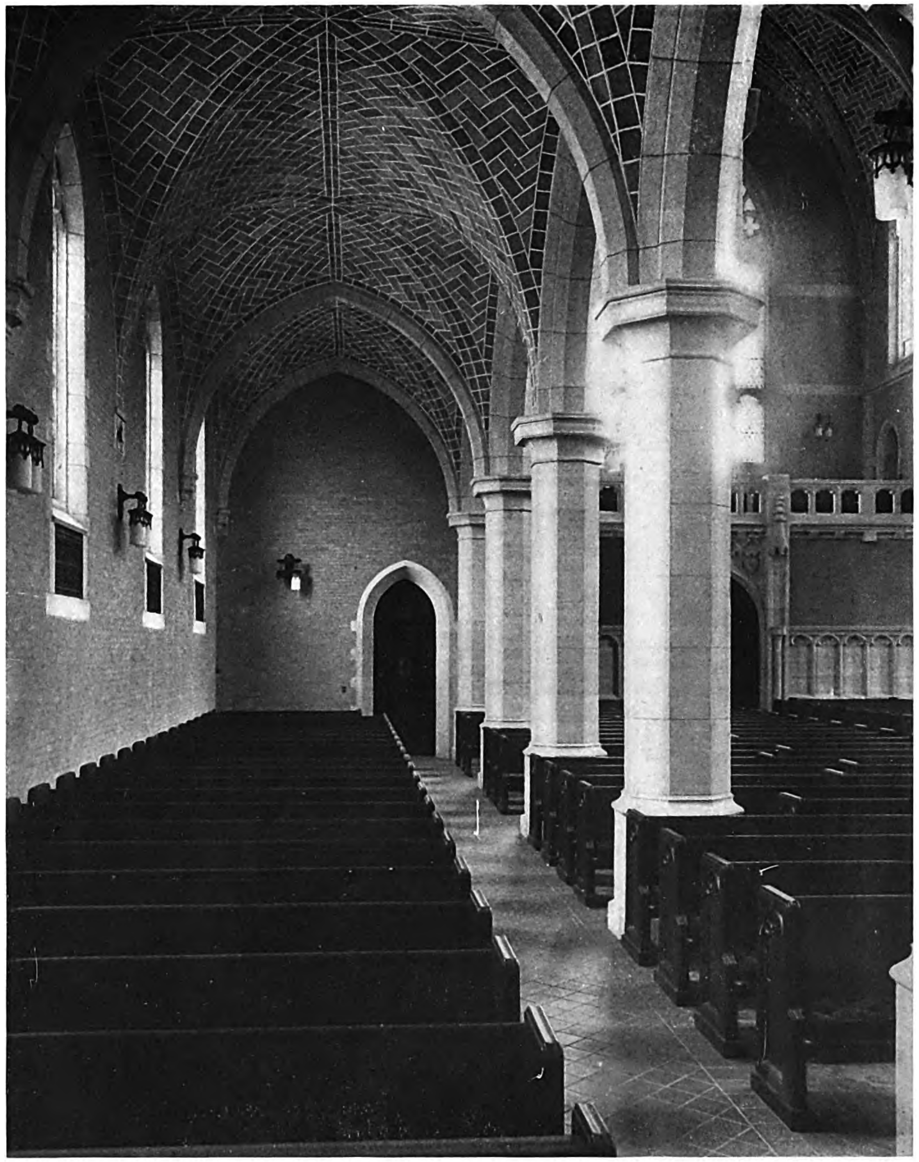
DETAIL OF ORGAN SCREEN AND CHOIR

ST. MARKS PRO-CATHEDRAL, MINNEAPOLIS, MINNESOTA

EDWIN H. HEWITT, ARCHITECT

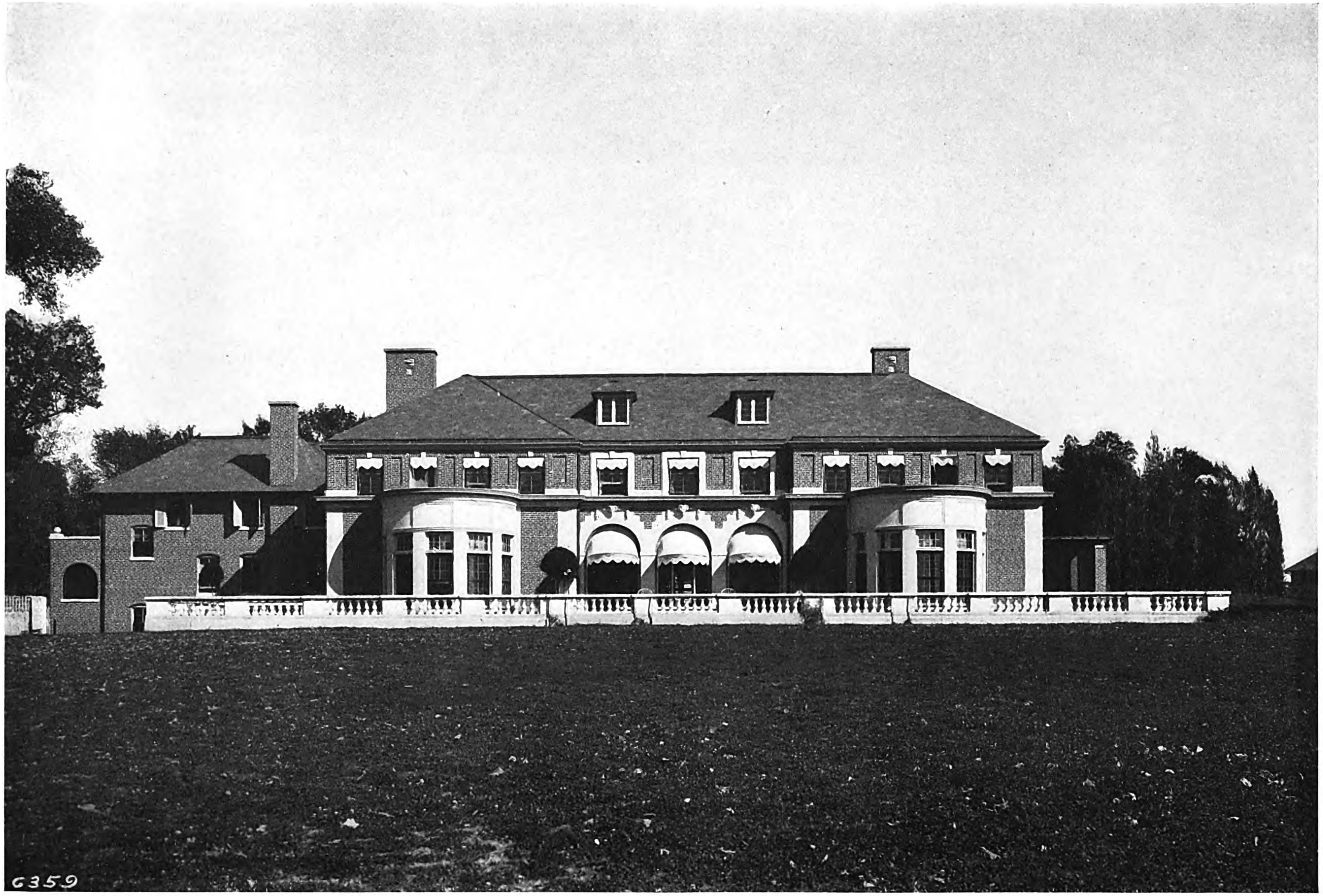


NAVE, LOOKING TOWARD NARTHEX



SIDE AISLE, WITH DETAIL OF GUSTAVINO TILE CEILING

ST. MARKS PRO CATHEDRAL, MIMMEAPOLIS, MINNESOTA
EDWIN H. HEWITT, ARCHITECT



VIEW FROM THE LAKE

WALDEN, COUNTRY HOME OF WALTER D. DOUGLAS, DEEPHAVEN, MINNESOTA

HOWARD VAN DOREN SHAW, ARCHITECT



VIEW FROM THE GARDEN

WALDEN, COUNTRY HOME OF WALTER D. DOUGLAS, DEEPHAVEN, MINNESOTA

HOWARD VAN DOREN SHAW ARCHITECT



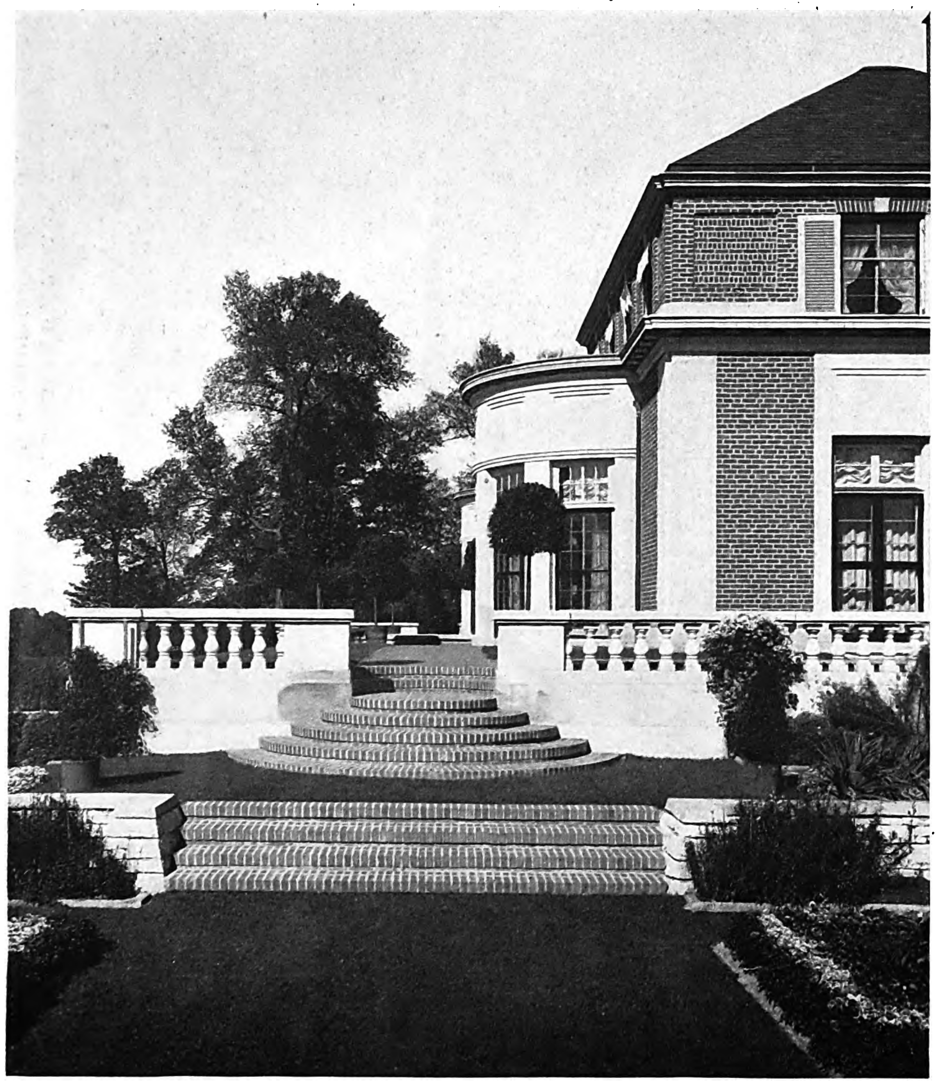
DETAIL OF REAR



DETAIL OF REAR

WALDEN, COUNTRY HOME OF WALTER D. DOUGLAS, DEEPHAVEN, MINNESOTA

HOWARD VAN DOREN SHAW, ARCHITECT



DETAIL OF GARDEN ENTRANCE



VIEW OF FORMAL GARDEN

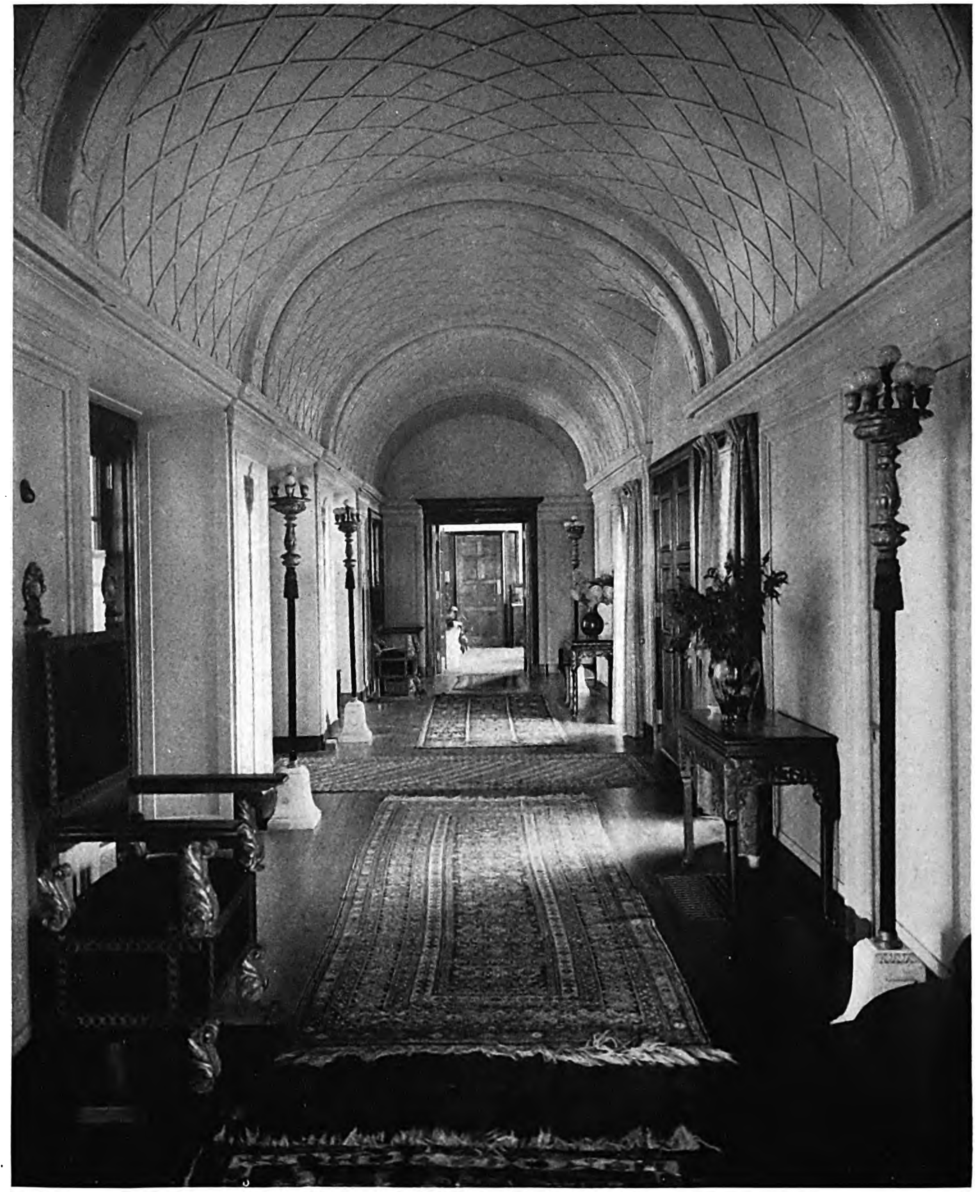
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WALDEN, COUNTRY HOME OF WALTER D. DOUGLAS, DEEPHAVEN, MINNESOTA

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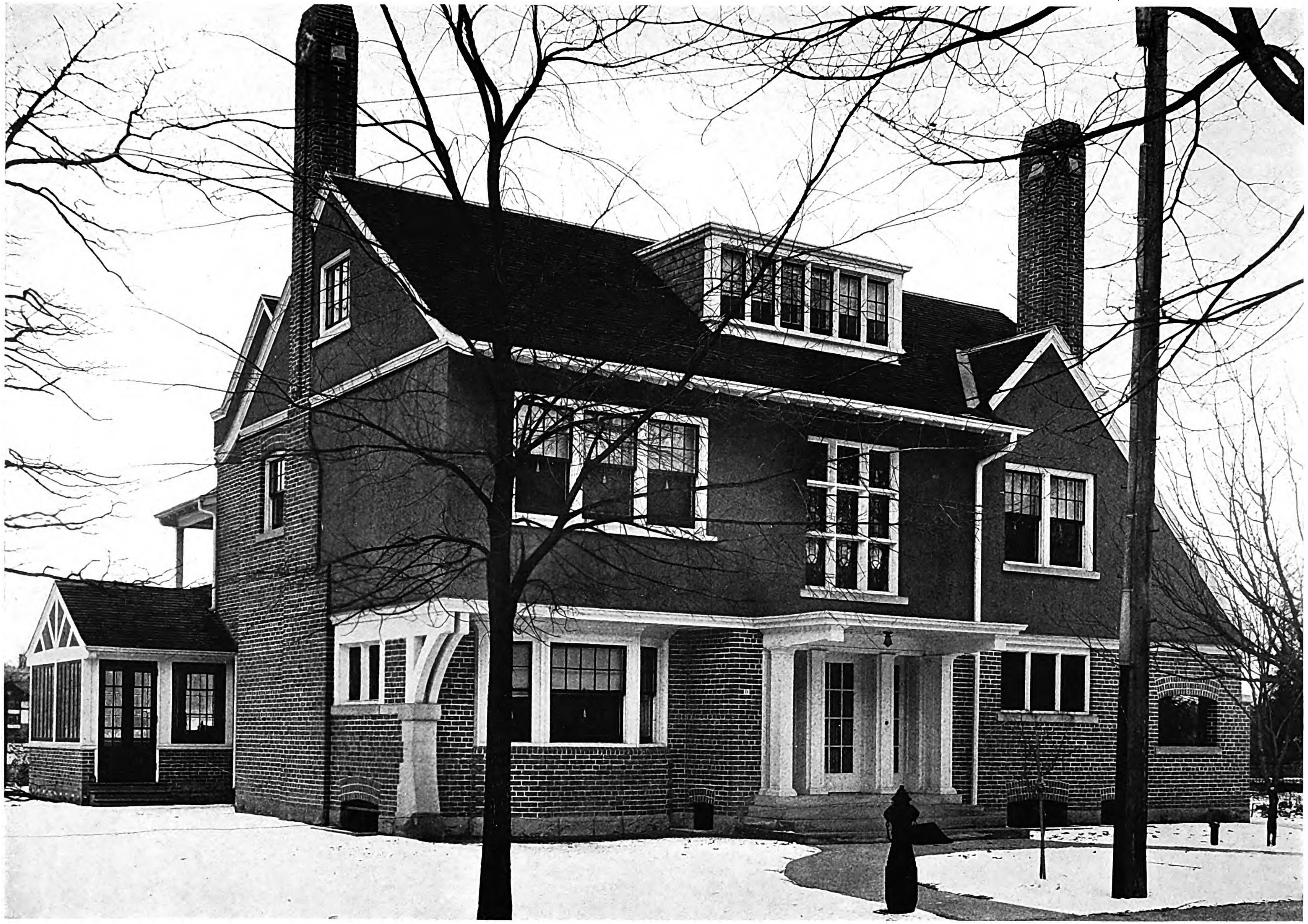
DETAIL OF FRONT



VIEW OF ENTRANCE HALL

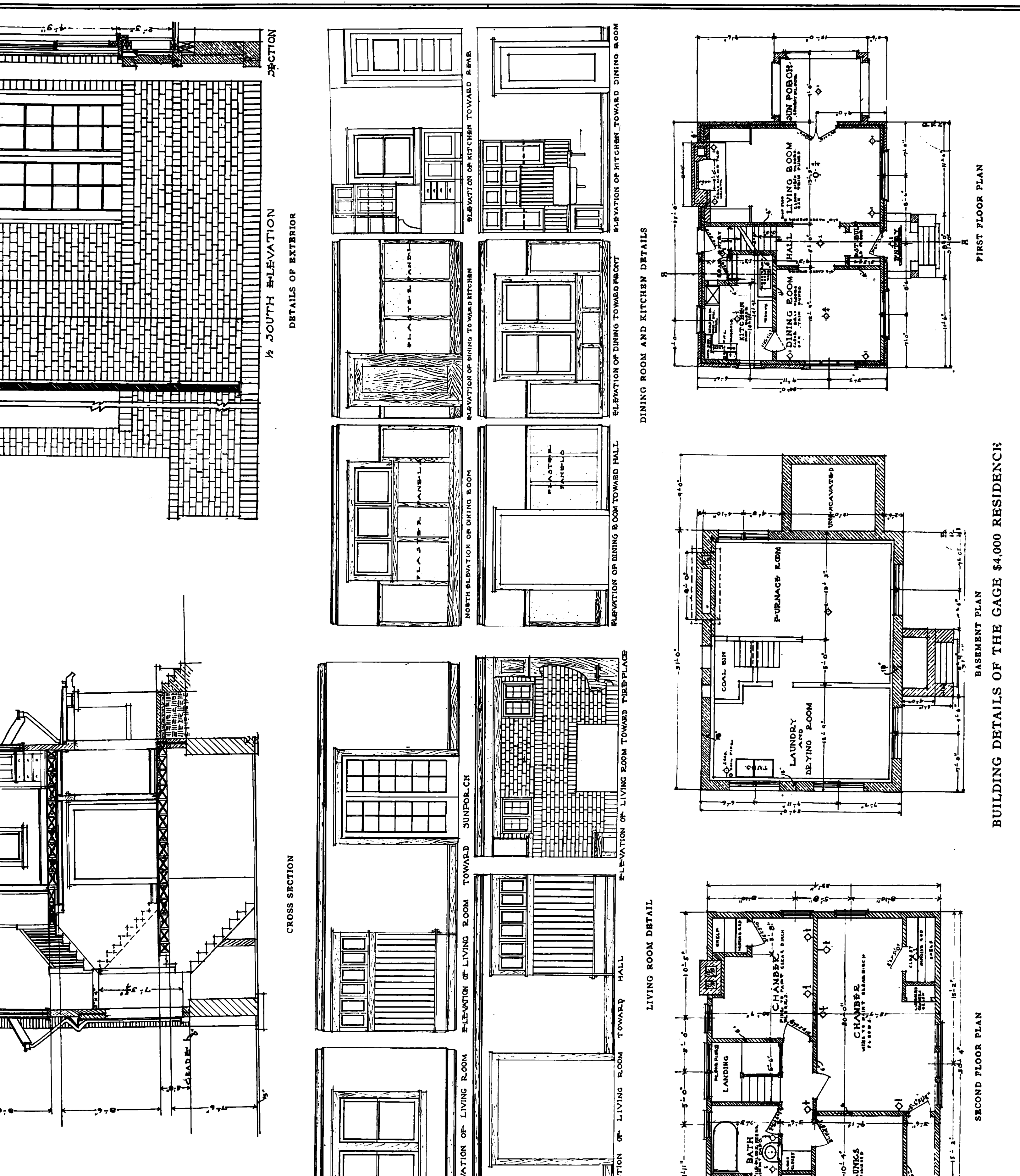
WALDEN, COUNTRY HOME OF WALTER D. DOUGLAS, DEEPHAVEN, MINNESOTA
HOWARD VAN DOREN SHAW, ARCHITECT

THE WESTERN ARCHITECT
DECEMBER
1910



THE WESTERN ARCHITECT
FEBRUARY
1910

RESIDENCE OF JAMES McLENAGHEN, TORONTO, ONTARIO
WICKSON AND GREGG, ARCHITECTS



BUILDING DETAILS OF THE GAGE $4,000 RESIDENCE

and serves good purpose until superseded by worthier expression of greater present purpose.

In our older communities the better houses built well of enduring materials remain "amidst modern nieghbors, like an oasis in a desert of ugliness" and in our day let us honor the citizen who builds however humbly with regard for the balance, harmony and rhythm inherent in what we admire at all times in both nature and art, and who expresses in his building the purpose thereof and does it moreover with regard to materials and surroundings, letting wood be wood, cement be cement, metal be metal, and the house a gem in a setting of nature. No place can be too humble for the ideal and in Minneapolis few are too confined to realize it.



RESIDENCE
Frank E. Wallis, Architect, New York City

The house, by A. R. Van Dyck, Architect, is an excellent example of good planning and good use of materials

The house is an attempt in the right direction with clumsy, unappreciative handling of details and material in the execution.

Bungalow comfort, as well as bungalow simplicity, is illustrated in the house by Jacob Stone, Jr., Architect, and well illustrates an advantage of this type, for the architect is already planning additions for his client and these are readily applicable to so straightforward a groundwork.

The shingle types retain their charm and the house by E. H. Hewitt, Architect, is most complete and compact, studied to build at a minimum cost that would put to shame most popular magazine productions, were the latter known at their real value.



RESIDENCE FOR F. A. FREEMAN, MINNEAPOLIS



RESIDENCE, WITH PLANS
A. L. Dorr, Architect

VALUE OF ROOFING GUARANTEES

BY L. P. SIBLEY, SECRETARY OF THE NATIONAL ASSOCIATION OF MASTER SLAG AND GRAVEL ROOFERS OF AMERICA

Guarantees have become more of a factor in roofing than in any other work conected with building construction, and are frequently put in the foreground so the real point at issue, the merit of the roofing, will be overlooked and they therefore should be subjected to the closest scrutiny.

Very naturally guarantees for five or ten years will appear in the light of a safeguard, but they are not given because of a sublime faith the guarantor has in his roofing or because of any generous impulse on his part to protect the buyer, but they are given for one purpose only, to sell the roofing. For the purpose of considering their value they may be divided into three classes.

First: Where the guarantor is responsible and gives the guarantee in good faith. In such cases the buyer has assurance that the roof will be repaired if it leaks, but there is not any protection against damage, as a guarantee against damage would be a greater liability than any solvent contractor would assume, even with the best of roofs. No matter how often leaks occur, all the owner can require is that repairs be made with reasonable promptness, and, as frequently happens, it is better to buy a new roof than stand the loss and annoyance caused by the leaks.

Second: Where the guarantor is responsible but purposely words the guarantee to mislead and avoid legal responsibility. This class is the most misleading and causes the greatest loss. It embraces the "painting every so often" clause usually calling for material which the owner must buy and apply at certain specified times. One day over, and the guarantee is invalid. Also in this class are the guarantees when other than the guarantor applied the roofing. This means a division of responsibility and there are literally dozens of "excuses" why the manufacturer is not to blame.

Third: Where the guarantor does not remain in business or solvent for the term of guarantee. Statistics show that the life of a surprisingly large percentage of firms is less than five years to say nothing of ten years, and this is especially true of general contractors as a class, who usually take the sub-contractor's guarantee and then guarantee direct to the owner.

Tile, slate, copper and shingle roofs are rarely guaranteed for more than one year if at all, so they need not be considered, but it is the two great classes, "Ready Roofing" and "Gravel or Slag Roofs"—(frequently referred to as "Built-up Roofs," that have been and are most affected by long-time guarantees).

In buying Ready Roofing, the character of the building; the incline of the roof and the chances of the roof being recoated ocasionally (if roofing requiring such care is used); the length of service the roof is expected to give; the experience of others with the same material used under the same conditions for as long a time as it is claimed it will last (printed testimonials should not be accepted without investigation); and the reputation of the manufacturer for fair dealing, are factors of far more importance than any guarantee.

Several of the largest manufacturers of Ready Roofing who do not apply their roofs have consistently refused to give guarantees and large dealers who look into the merit of an article usually prefer to deal with such manufacturers. It should be borne in mind that there is no "cure all" in roofing any more than there is in medicine.

When it was the custom to buy Gravel Roofs and their merit and the factors considered were quality of material, amount of material (that is number of plies and weight of felt and pounds of pitch), knowledge regarding the use of materials and a record of roofs in service, it was usual to have Gravel Roofs last 15 to 20 years and sometimes longer, but since the ten-year guarantee was made the basis for price, the contracts awarded to the lowest bidder, most of the responsible roofing contractors have had no option except to figure on a ten-year roof, and if the contract was secured, that is all they could give as it was all they were paid for or agreed to give.

A definite specification which meets the requirements of the building should be provided the same as is provided for the foundation and other parts of the building, and then competent inspection given so the roof will be its own guarantee the same as the foundation.

SPECIFICATIONS

A specification is defined as a definite, particularized, and complete statement, the written document in which engineers and architects describe those portions of proposed work which they cannot clearly show by diagrams. In addition, they are expected to specify the material and quantities required, and, with this, the manner of carrying out the work.

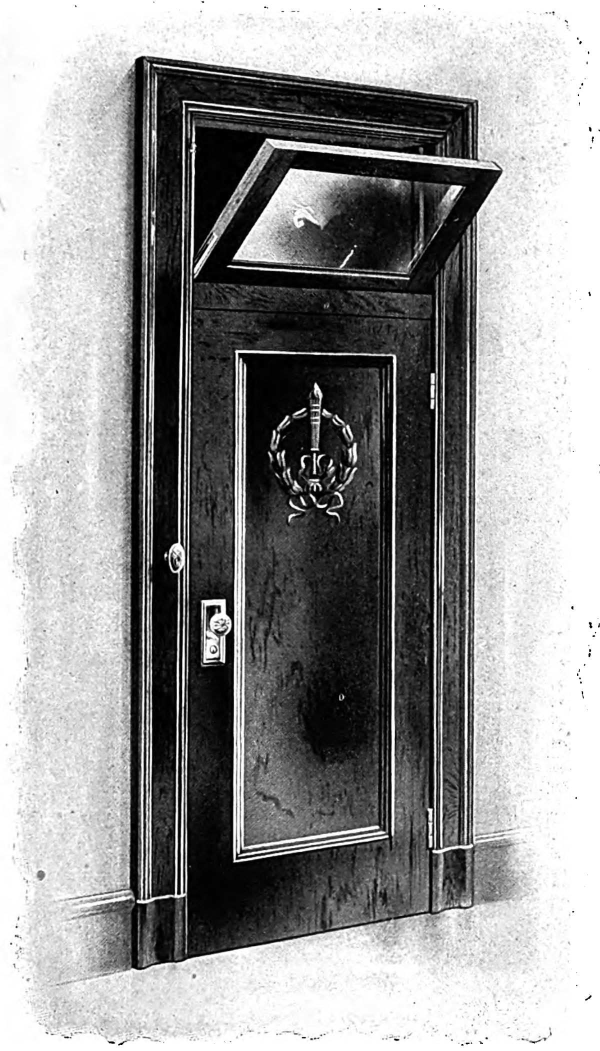
How many specifications drafted by engineers come up to these requirements! Frequently they are not worth the paper they are written upon, being so one-sided that they could not stand in a court of law, and being so unreasonable that even the engineer himself would not think of requiring the "pound of flesh" which might be exacted under the letter of the law.

The specifications should be both definite and exact; then the engineer not only fully understands what he requires, but where, in addition, he expects to enforce its carrying out. Engineers fancy that they are able to shield themselves behind a host of unreasonable clauses should a mistake be made. The client must pay for these unreasonable requirements, and the engineer who inserts them places himself in an unfavorable light before the contractors—the men who do the work and are in a position to judge of the necessity of each and every clause.

The insertion of such a clause as "All works are to be done to the entire satisfaction of the engineer. He is to be the sole judge, and the work or material both of quality and quantity, and his decision only on all questions of dispute with regard to work or material, or as to the meaning or interpretation of plans and specifications, is to be considered final and binding on all parties," are among the most difficult to understand. Why the engineer who prepares specifications and who is a client's representative, shall be the sole judge or refeee or arbitrator in matters of dispute between himself and the contractor it is difficult to understand.

The engineer requires certain work to be done. The contractor, for a price, is willing to do the work. They both are agreed with the drawings and specifications covering the work required. It is unreasonable to expect the contractor to be content with any matters of dispute between himself and the engineer that the engineer should be the only referee. We would be surprised if such a clause would hold in a court of law, and we cannot understand why engineers persist in inserting such clauses in the specifications. Their only purpose seems to be to make ridiculous the other well-framed and necessary clauses. Such a clause as this places the men who make the drawings, prepare the specifications, the contract and issue the progress estimates the arbitrators in matters of dispute. Is this fair to either engineer or contractor? It cannot be, since no contractor has any idea of abiding by this stipulation, should a dispute arise. But this clause undoubtedly keeps a number of contractors from tendering on work where they are not personally acquainted with the engineer. This reduces the number of tenders considerably, and places the work practically in the hands of the friends of the engineer, which is frequently not good business, either for the client or the engineer. The wording of specifications and the preparation of drawings and designs for the purpose of securing what is required and the statement of what the contractor is expected to perform should be prepared in such a way as to place all contractors upon the same footing. Nor should they be so stringent as to eliminate competition.

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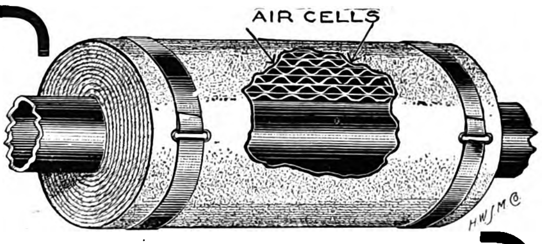
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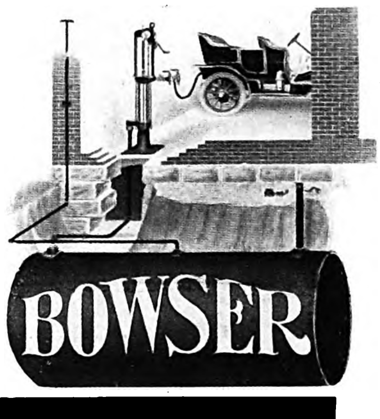
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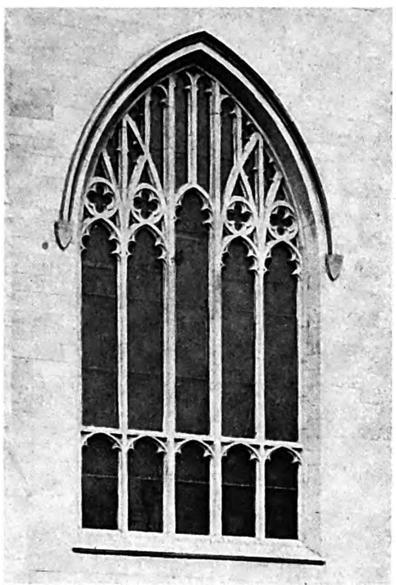
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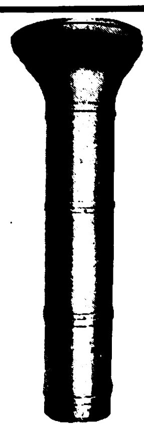


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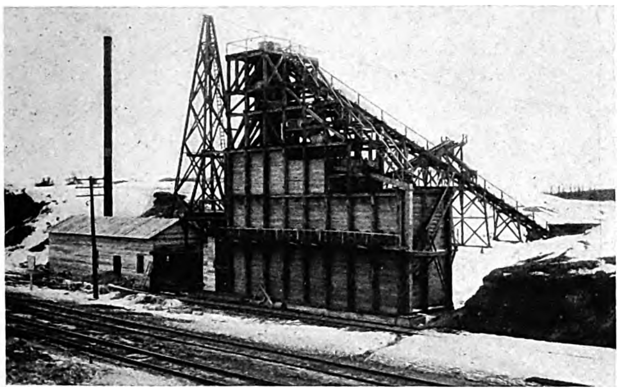
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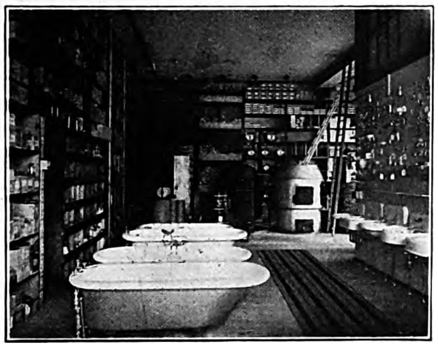
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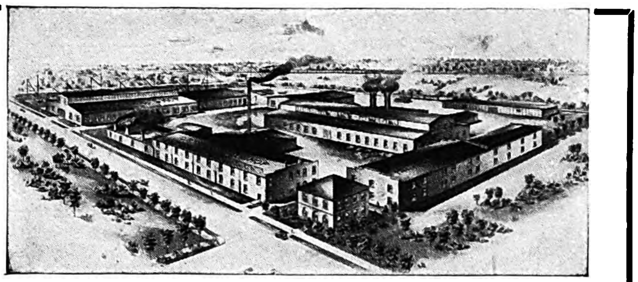
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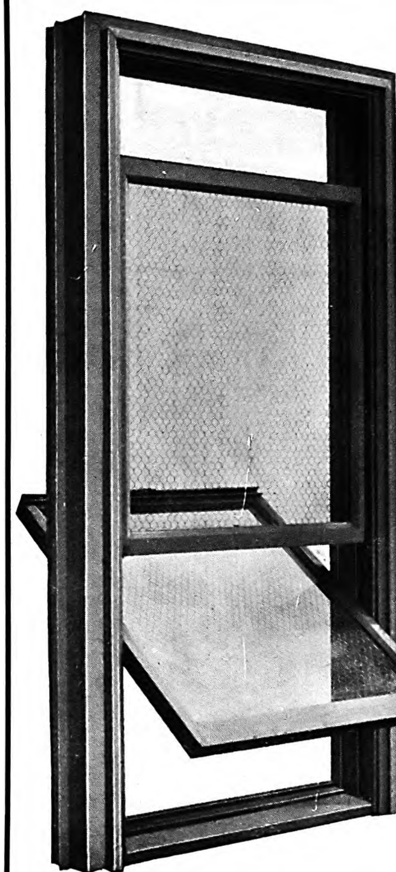
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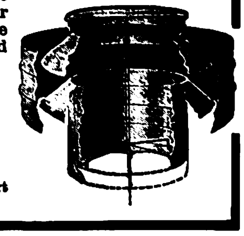
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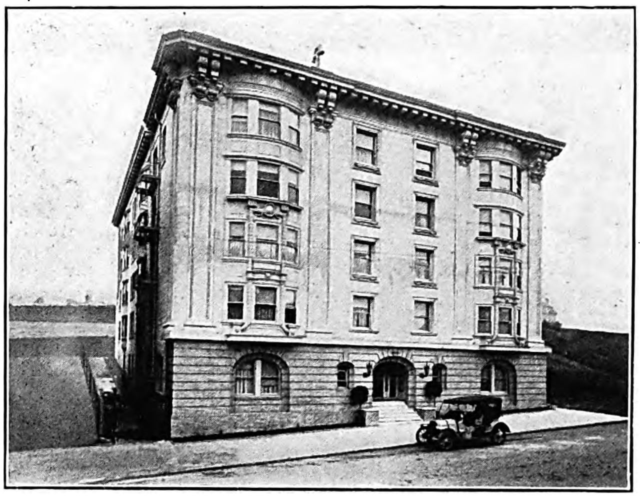
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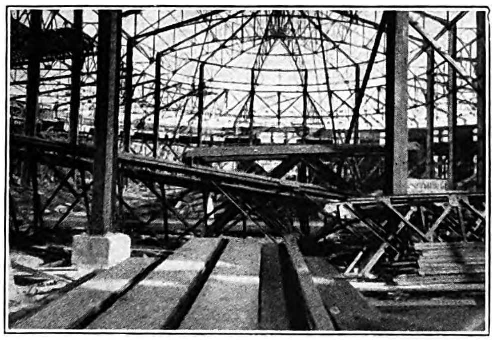
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